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THE
BARONIAL HALLS,
Picturesque Edifices,
AND
ANCIENT CHURCHES OF ENGLAND.

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AND

ANCIENT CHURCHES OF ENGLAND.

FROM DRAWINGS BY

J. D. HARDING, G. CATTERMOLLE, S. PROUT, W. MÜLLER, J. HOLLAND,

AND OTHER EMINENT ARTISTS.

EXECUTED UNDER THE SUPERINTENDENCE OF MR. HARDING.



THE TEXT BY S. C. HALL, F.S.A.

IN THREE VOLUMES.

VOL. III.

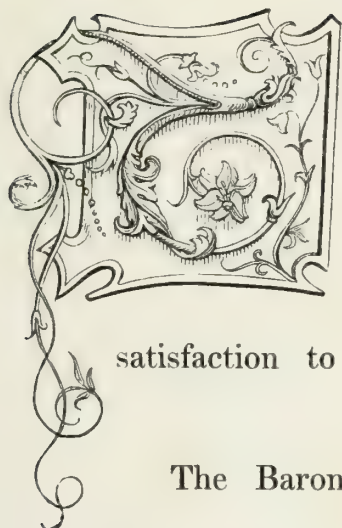
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HIS Publication having been brought to a close in the precise number of Parts originally promised, it becomes the pleasant duty of the Publishers to express their belief, that it has throughout been so conducted as to have given entire satisfaction to the Subscribers.

The Baronial Halls of England are rapidly yielding to the inroads of Time; and circumstances are continually occurring to lessen their number: even since the commencement of this Work, three or four of the most interesting of the ancient mansions of the kingdom have been destroyed; and, perhaps, at no very distant period, in these volumes may be found the only palpable records of the existence of others.

It was, at the outset, part of the plan to introduce drawings and descriptions of Churches rendered venerable by age and history; but this intention was subsequently abandoned, in consequence of the many ancient Halls that demanded admission into the Work.

In its completed form, the Publishers believe the Volumes will become accessions of no ordinary value to the Library, as well as to the collections of the Architect and the Antiquary; and, as the only Series of Prints in Lithotint, they cannot but be acceptable to the Artist and the lover of Art.

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THE WHOLE DRAWN IN LITHOTINT BY J. D. HARDING, W. L. WALTON, F. W. HULME,
AND THOMAS ALLOM.

THE WOODCUTS DRAWN BY F. W. FAIRHOLT, F. W. HULME, AND THOMAS ALLOM.



From a Drawing by C. A. Taylor

London: Published by Chapman & Hall, 1851.

PLATE I. HOUSE, CORNWALL.

PLACE HOUSE,

CORNWALL.



PLACE HOUSE, formerly called the “Plâs” (a corruption of “Palace”), from its having the reputation of being once the residence of the Earls of Cornwall, stands on elevated ground in the centre of Fowey, a seaport-town on the southern coast of Cornwall. It is a fine pile of building, a large portion being very ancient, though the exact date cannot be ascertained with certainty; there is, however, abundant evidence to prove that many parts of it existed so far back as 1455,* and were probably built about that time; a period to which also is assigned the re-erection of the church close by, a handsome and lofty fabric of the perpendicular English style of architecture: the two buildings are composed of similar materials.

The ancestors of its present possessor, J. T. Treffry, Esq., have occupied Place House, without intermission, as we believe, for many centuries past, and exercised considerable influence in Fowey, which was formerly a place of far greater importance than it is now. The townsmen acquired wealth and fame by deeds of war during the reigns of Edward I., Edward III., and Henry V., and they furnished more ships to the fleet of Edward III. before Calais than any other port in England. Among the gallant men who fought and won at Cressy, we find Sir John Treffry, to whom, chroniclers say, the French king surrendered himself on the field. His heroism at Poitiers is commemorated on a stately monument in Fowey Church, which bears the following inscription:—“The achievements of John Treffry, who, at the battle of Poitiers, fought under Edward the Black Prince, and took the French royal standard; for it he was made a Knight-Banneret by King Edward III. on the field of battle.” In addition to this title, Sir John was rewarded for his valour with an honourable augmentation to his arms; viz. supporters, and as a quartering, the *fleur-de-lis* from the arms of France, which are still to be seen painted on the windows of Place House.

* Hales and Tonkin state, that “about the middle of the *fourteenth* century the Treffry family largely contributed towards the building of the church, and erected, adjoining to it, a magnificent castellated mansion for their own residence.”

We imagine there is an error in the date of this, and should rather refer it to the middle of the *fifteenth* century, after the French had destroyed the town; which they did about the year 1453.

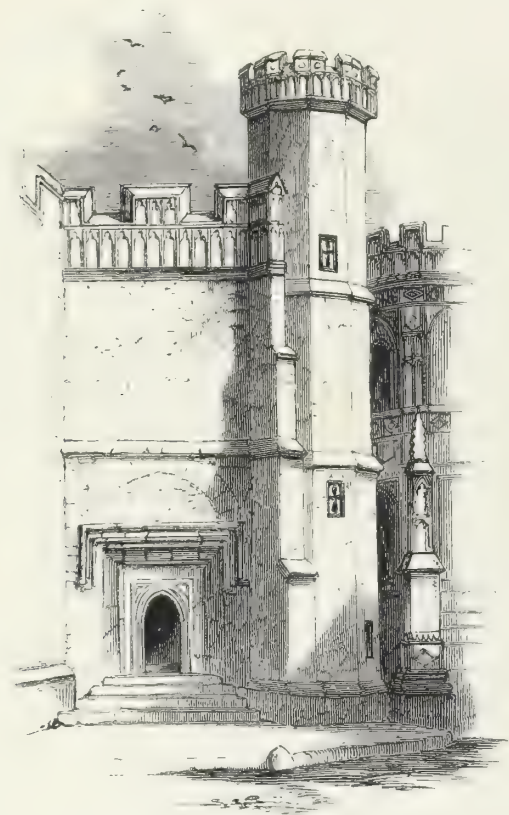
PLACE HOUSE.

The French frequently attacked Fowey, and, according to Leland, “most notably about 1457, when the wife of Thomas Treffry, with her servants, repelled their enemies out of the house, in her husband’s absence; whereupon he builded a right faire and strong embateled tower in his house, and embateled it to the walls of his house,—in a manner made it a castle, and unto this day it is the glorie of the towne building of Foey.” This tower we have engraved. John Treffry, most probably a son of the aforesaid Thomas, was high-sheriff of Cornwall in 1482; he left issue several sons, of whom three are portrayed on a large tomb in the adjoining church: one of these, Sir John, was a person of considerable eminence, and, with his brother William, was attainted by Richard III., but afterwards restored by act of parliament to their estates, in the reign of Henry VII. Thomas Treffry, member for the county during the first two parliaments of Philip and Mary, was compelled to leave the country for having opposed the marriage of Mary with the Spanish monarch.

From this last period to the present time we find no names of note in the genealogy of the family; but the estate appears to have been handed down, from one generation to another, in almost unbroken succession; the various members in possession holding a distinguished position among the old county gentry.

Place House contains numerous apartments, many of which are highly interesting. In the hall is a richly carved ceiling of oak, and on the walls are emblazoned the arms of Edward VI. and the first Earl of Bedford, with quarterings,

all well executed; also the arms of Treffry and Tresilhneys, quartered in Queen Elizabeth’s time. In several other parts are likewise the family arms, quartered according to the various periods to which each is assigned. One of the ancient gateways is indicated in the appended cut.





Drawn in 1801

London Published by C. Chapman & Hall March 1st 1841

HADDON HALL, DERBYSHIRE

By P. Alcock

HADDON HALL,

DERBYSHIRE.



HADDON is, in the Domesday Book, mentioned as a berewick in the manor of Bakewell; it was granted by the Conqueror to his natural son, William Peverel, and it is not improbable that some parts of the present building were constructed about that time. It remained in the possession of the Peverels two generations only, and was then granted by one of the family to a retainer

named Avenell,* on the tenure of knight's service. In the reign of Richard I., or that of John, it again changed owners, passing by the marriage of the coheiresses of the Avenells into the families of Vernon and Bassett. "The heiress of Vernon, in the reign of Henry III., married Gilbert le Francis, whose son Richard took the name of Vernon, and died, in 1296, at the age of twenty-nine. This Richard was common ancestor to the Vernons of Haddon, Stokesay, Hodnet, Sudbury, &c." Haddon continued a joint possession of these two families until in or before the reign of Henry VI., when the whole became vested in the Vernons, who had purchased Bassett's moiety.

Haddon was in the possession of the Vernons more than three centuries and a half, and several of its lords held situations of great interest and responsibility. Sir Richard Vernon is mentioned as Speaker of the Parliament held at Leicester in 1425; and his son, also named Richard, was the last person who held for life the important office of Constable of England. The grandson of the latter, Sir Henry Vernon, had charge of the education of

* The Avenells, it would appear, about this time owned considerable property in the north, the benefits of which they seem to have dispensed with no niggard hand, as we find from the following notices in Dugdale's "Monasticon," vol. i. p. 839. "The manor of Oneash (the Aneise of

Domesday) was given to Roche Abbey, Yorkshire, by William Avenell, Lord of Haddon." "Conksbury, near Over Haddon, was given to the abbey of Leicester, by William Avenell."

HADDON HALL.

Prince Arthur, son of Henry VIII., and is said to have had his royal pupil residing with him for some time at Haddon. Sir George Vernon, the last of this branch of the family, was distinguished for his magnificent style of living, the number of his retinue, and unbounded hospitality, which procured for him the appellation of "King of the Peak." His possessions amounted to thirty manors, all of which on his death, in 1565, descended to his two daughters, Margaret and Dorothy. On a division of the property, the Derbyshire estates were assigned to Dorothy, the younger of the coheiresses, who married Sir John Manners, second son of Thomas first earl of Rutland, ancestor of the present noble owner, his Grace the Duke of Rutland.

Haddon was a favourite place of residence of the Earls of Rutland, and also of the first Duke, who was raised to that dignity by Queen Anne, in 1703, and who, during the life of his father, was summoned to Parliament by writ, as Baron Manners of Haddon.*

The first Duke resided here in great state, maintaining seven score servants, and keeping Christmas with open house, as his father had done before him, "in the true style of old English hospitality."† In the reign of Queen Anne, the family finally quitted Haddon as a place of residence, and in 1760 the old hall was despoiled of nearly all its moveable furniture, which was taken to Belvoir Castle, where it still remains. Since that period Haddon has been carefully preserved, and, except on one or two occasions, when the

* Monuments of the Vernons and Manners in Bakewell Church:—

"Sir John Vernon, Knt. (son and heir of Henry), 1477; Sir Geo. Vernon, of Haddon, d. 1561, and his two wives, Margaret, daugh^r of Sir Gilbert Talbois, and Maud, daught^r of Sir Ralph Longford: Sir John Manners (second son of Thomas earl of Rutland), who died in 1611, and his wife (Dorothy, daughter and coheir of Sir Geo. Vernon), who died in 1584. John Manners (third son of Sir John), who died in 1590. And Sir Geo. Manners, who died in 1623; he married Grace, daughter of Sir Henry Pierrepont."

Arms of Manners, duke of Rutland:—Or, two bars azure; a chief quarterly of the second and gules, the first and fourth charged with two fleurs-de-lis of the first, and third with a lion passant-guardant of the same, being an augmentation given to the family, in consequence of their descent from King Edward IV.

Crest:—On a chapeau, gules, turned up erm., a peacock in pride, proper.

Supporters:—Two unicorns, arg., thin horns, manes, tufts, and hoofs, or.

† The subjoined particulars respecting one of these open-house occasions, in 1663, are curious and interesting. They are extracted from the bailiff's accounts of the time of John, eighth earl, who died here in 1679:—

	£. s. d.
"Paid George Wood, the cook, for helping in the pastry all Christmas.....	3 0 0

	£. s. d.
Paid Robert Swindell, for helping at the like work all Christmas, and two weeks.....	1 5 0
Paid William Green, the cook, for helping in the kitchen all Christmas	1 0 0
Paid Antony Higton, turnspit, for helping all Christmas	0 3 0
Paid W. Creswick, for pulling fowls and poultry all Christmas	0 3 6
Paid Catherine Sprig, for helping the scullery-maid all Christmas	0 3 0
Paid Thomas Shaw, the piper, for piping all Christmas	2 0 0
Given by my honourable Lord and Lady's com- mand to Thomas Shaw's man.....	0 10 0
Given by their honours' commands to Richard Blackwell, the dancer	0 10 0
Given by their honours' commands to Ottiwell Bramwell, the dancer	0 10 0
Given by their honours' commands to Ottiwell Bramwell's kinswoman, for dancing	0 5 0

About this time, from 1660 to 1670, although the family resided chiefly at Belvoir, there were generally killed and consumed every year, at Haddon, between 30 and 40 beeves, between 400 and 500 sheep, and 8 or 10 swine."

festivities of the place were for a moment revived, a solemn stillness has reigned throughout its precincts, broken only by the tread of the occasional visitor.

The Hall occupies a situation of extreme beauty, being placed on a bold shelving

mass of limestone, at the base of which runs the river Wye. It is surrounded by well-grown woods, and offers an almost infinite variety of rich subjects for the artist. It has much of the appearance of an old fortress, but is in reality little fitted for defence; the greater part of the present



building having been erected by the Vernons and Manners in times when moral force and law had happily taken the place of the tenure by which property was maintained in earlier ages. The buildings cover a considerable space of ground, and are arranged in the form of a double square, enclosing two quadrangular courts. The entrance-tower, at the north-west corner, is one of the more ancient parts of the structure. The entrance is by a large arched gateway, leading to a flight of old dilapidated steps, on ascending which the visitor finds himself in the first great court.

The interior of the building has been so well and so minutely described by Mr. King, in the "*Archæologia*," that we will transfer some of his remarks to our pages. Beginning, then, with this tower, he says:—

"The approach is by a steep hill, which a horse can scarcely climb, and which continues quite to the great arched gateway that forms the entrance: this is directly under a high tower, and seems originally to have had double gates. From hence you pass into a large square court, entirely surrounded by the apartments, and paved with flat stones. But you ascend it, at the corner, by a flight of angular steps, just within the gate, in such a manner that it is impossible to have admittance otherwise than on foot, and no horse or carriage could ever approach the door of the house. After crossing this court, you come to a second flight of steps, which lead up directly to the great porch, under a small tower, on passing through which you find yourself behind the screen of the Great Hall,—a room that was originally considered as the public dining-room

for the lord and his guests, and, indeed, after them, for the whole family; for, in tracing the ancient apartments, there appears manifestly to have been none besides of sufficient magnitude for either the one purpose or the other." From this hall a flight of steps leads to the upper chambers.

Over the doorway of the porch of the Great Hall are the arms of the Vernons and of Fulco de Pembridge, Lord of Tonge, in Shropshire; the latter Sir Richard Vernon was entitled to in right of his wife, who was the daughter and sole heiress of Sir Fulk de Pembridge. From this circumstance, it has been conjectured that he built this part of the house.

The provision made in the adjoining offices for the convenience and attendance of the several servants of the household is very curious. On the left hand of the great door of entrance, directly behind the hall screen, are four large doorways, with high pointed arches, extending, in a row, the whole length of the hall, and facing the upper end. The first of these still retains its ancient door of strong oak, with a little wicket in the middle, just big enough to put a trencher in or out, and was clearly the butler's station; for the room within still retains a vast old chest of oak, with divisions for bread, a large old cupboard for cheese, and a number of shelves for butter. "Besides, out of this apartment (which is itself spacious, and separate from the rest of the house) is a passage, down steps, to a large vaulted room, arched with stone, and supported by pillars, like the crypt of a church, which, though very light and airy, was cool, and manifestly designed for the beer-cellar, there being still remains of a raised low benching of stonework all round, sufficient to hold a prodigious number of casks, and a neat stone drain all along before it, underneath, to carry away any droppings. Through this great arched room is also another passage to what was obviously the brewhouse and bakehouse, where are remains of places for vast coppers, coolers, and ovens. Near adjoining are store-rooms for corn and malt, and a communication from thence with the outside of the building for bringing in of stores. But in other respects this whole suite of offices was quite unconnected with the other offices, and had no kind of communication either with them or with the rest of the mansion, except by the door of entrance near the hall, in which is the little wicket."

The second pointed arch—next to the buttery, and facing the hall in like manner—is the entrance of a long, narrow passage, leading, with a continued descent, to the great kitchen, and having in the midway an half door, or hatch, with a broad shelf on the top of



it, whereupon to place dishes ; to which, and no further, the servants in waiting were to have access. "The next, being the third of the great pointed arches, behind the screen, at the bottom of the hall, opens merely into one very small vaulted room, unconnected with any other : that was clearly the wine-cellar ; which (according to the frugality and ideas of early times, when wine was considered merely as a cordial and dram) needed to be but small." The fourth great arch is at the bottom of a great steep staircase, quite distinct from the grand staircase of the house, and leading up to a prodigious variety of small apartments, which seem to have been designed for the reception of guests and numerous retainers, there being others, of a still inferior sort, in other parts of the house, for servants ; especially in the range of building opposite to the great door of the hall.

Such was the use of these four great arches behind the hall screen, and we may with great propriety conceive, that they were the stations of the butler, the clerk of the kitchen, the cellarer, and the chamberlain, or steward of the household, of this great family. "The provision for the officers and attendants being so great, we shall yet find here, as in all very ancient mansions, that the apartments of the lord of the castle (or what we should now call the state apartments) were very few in number, and little adequate to the rest, according to our modern and more refined ideas."

The great hall of entrance, just described, was the only large apartment for dining. At the upper end remains the raised floor, where the table for the lord and his principal guests was placed ; and along one side of the hall, and also over the screen at the lower end, is a gallery, supported by pillars ; from whence (when the lord and his company had retired to the apartments above, and the inferior members of the family had supplied their places) the country guests and their hospitable hosts occasionally beheld the revels.

The Great Hall still contains the old oaken table, at which the lord feasted his more favoured guests. The Minstrel's Gallery is carved and panelled, and ornamented in the true old fashion, with the antlers of stags—memorials of the chase. There is no ceiling ; the roof and rafters are exposed to view ; the fireplaces are large ; and the walls are wainscoted all round, to a certain height. From this great hall, at the upper end, in the corner on the left hand, are two passages ; one opening upon the terraces in the garden, inviting the guests to refresh themselves ; and the other leading to the grand staircase, and the principal apartments above.



“ This staircase is formed of large blocks of stone ; which can hardly be said to be either jointed or joined, and from the top of



it, on the right, you enter what we should now call a drawing-room, hung with arras, and having a large bow-window as the only light to it, at one corner, and a little door at the other, behind the arras, leading into the gallery just mentioned, which goes round two sides of the hall. This room, however, (whatever name we might now give it) was called the *Dining-room*, and probably had that appellation because the lord of the mansion did, even originally, on some particular occasions, *here* entertain a few of his visitors of high dignity

and rank ; and because afterwards, in latter ages, it became more commonly appropriated to that purpose, when greater distinction was ordinarily made between the guests.”

This room is low ; the ceiling is divided by five beams, which were once gilt and otherwise decorated. It has a rich cornice, and the walls are covered with oak wainscoting. It contains a fine oriel window, decorated with arms, emblems of the chase, and royal portraits, said to be those of Henry VII. and his queen, whose son, Prince Arthur, as we have seen, was partly educated here. In this room is a portrait of the king’s jester, “ Will Somers.” Under a carving of the royal arms is the following pithy exhortation, in old English, **Brede God and honor the King ;** a right good old-fashioned mode of exhibiting moral precepts, a custom more honored in the observance than the breach.

“ On the left of the passage, at the head of the great stairs, you ascend again by five or six enormous semicircular steps (framed of solid masses of timber, as ill joined as the stone steps), to a fine long gallery, 110 feet in length, and 17 in width, which is now all wainscoted, in a curious manner, with fine oak, the frieze being adorned with *boars’ heads, thistles, and roses*. This wainscoting, though modern in comparison with the antiquity of the house, is yet become in these days very ancient, and conveys an excellent idea of the magnificence of the intermediate ages. There is a great square recess in the midst of the gallery, of fifteen feet by twelve, besides several great bow-windows ; and the whole puts one very much in mind of the galleries in the old palaces in France, so often mentioned by Sully and the French historians.”

This magnificent Gallery, or ball-room, is said to have been erected in the reign of Queen Elizabeth. It occupies the whole south side of the inner court. Its narrowness seriously impairs what is otherwise a very beautiful design : its height is fifteen feet. The floor is of oak, respecting which tradition gives a curious story ; to the effect



that the boards were all furnished from *one* tree that grew in the garden, and that its roots were cut into the circular steps by which entrance to the gallery is gained. The windows contain the armorial devices of the successive owners, and those of Prince Arthur. The ceiling is extremely beautiful, graceful, and elegant, in a high degree, and is a fair specimen of an age that, more than any other, produced wonderful designs of this description. The architecture of Elizabeth and James had nothing to shew more beautiful than its ceilings. From this gallery a short passage leads to a room named by Mr. King "My lord's parlour," but on insufficient authority. From this apartment there is a passage, through ill-framed doors, to a flight of stairs, leading down to the principal terrace of the garden.

The "garden at Haddon" has been time out of mind a treasure-store of the English landscape-painter; one of the most favourite "bits" being "Dorothy Vernon's walk," with the door out of which tradition describes her as escaping to meet her lover, Sir John Manners, with whom she eloped.*

"All these rooms, except the gallery, were hung with loose arras, a great part of which still remains; and the doors were concealed everywhere behind the hangings, so that the tapestry was to be lifted up to pass in or out; only for convenience there were great iron hooks (many of which are still in their places), by means whereof it might occasionally be held back. Few of these doors fit close, and wooden bolts, rude bars, and iron hasps, are in general their best and only fastenings. Besides the gallery, the dining-room, and these three apartments, there were only two others, and those but small ones, which could be said to belong at all to the principal suite. One of these apartments, however, is very remarkable; having an odd cornice, with a deep quadruple frieze, three or four feet in depth, if not more, formed of plaster, and adorned with a running foliage of leaves and flowers, in four compartments, like bands, or fillets, one above another. The room is hung with arras, as the others are; but from a quaint sort of neatness



* A romantic tradition is still current in the vicinity of Haddon, relative to the courtship and marriage of Mr. Manners (afterwards Sir John) with the younger co-heiress of Vernon. The tradition purports that the lover (who was, perhaps, thirty years of age) having conceived an attachment for Miss Vernon, a beautiful girl of eighteen, dwelt for some time in the woods of Haddon as an outlaw, or, rather, in the dress of a gamekeeper (probably with the popular reputation

of being an outlawed man), for the purpose of concealment, and in order to facilitate secret interviews with his mistress; and that he at length succeeded in persuading the young lady to elope with him during the festivities of a masked ball, given by Sir G. Vernon in honour of the marriage of his eldest daughter, Margaret, with Sir Thomas Stanley, a younger son of the Earl of Derby.

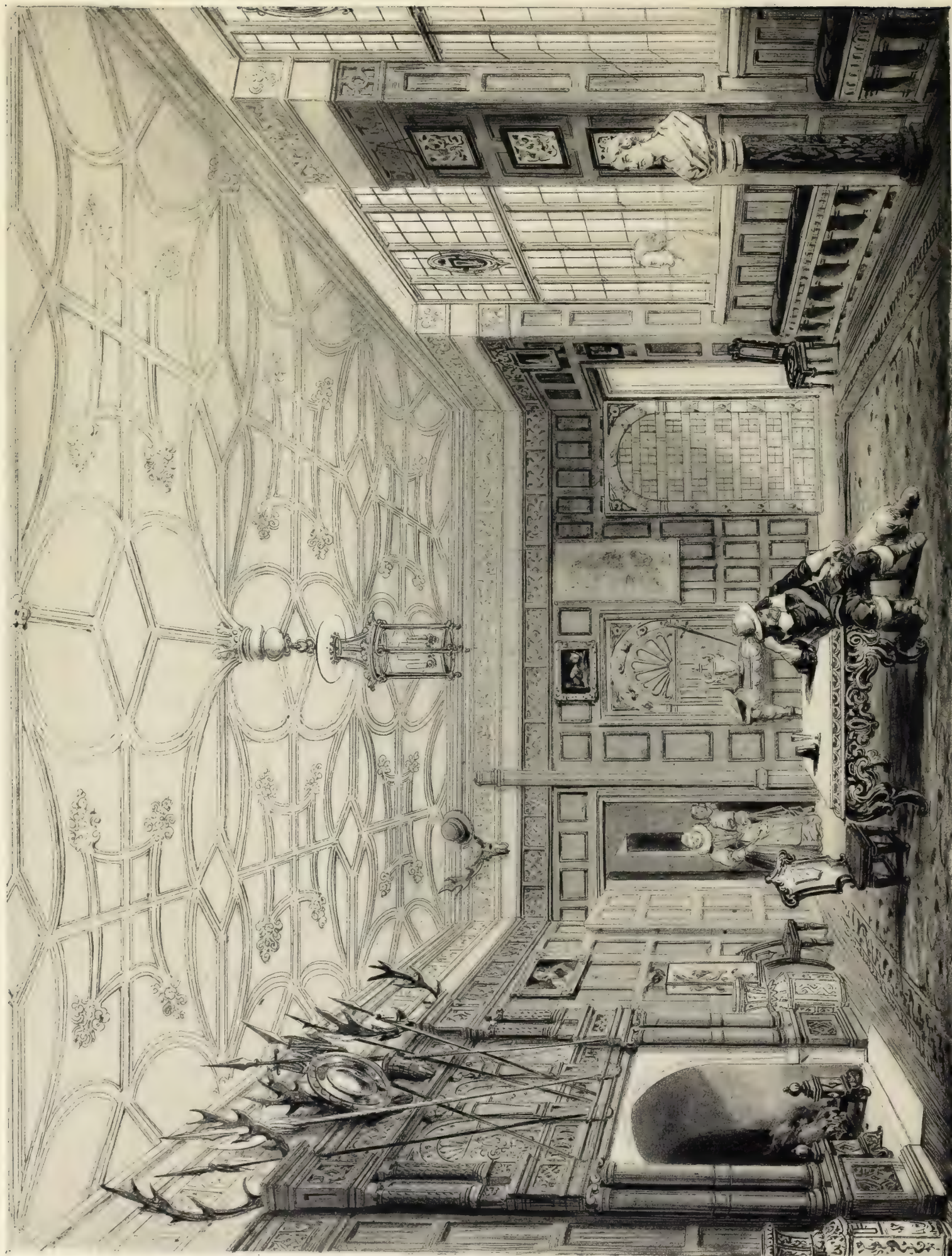
HADDON HALL.

appearing in the whole of it more than in them (we quote again from Mr. King), "I am much inclined to call it *my lady's chamber*. There is, behind the tapestry, the door I mentioned, leading to a steep flight of narrow steps, which descend into the great court, not far from the arch belonging to the chapel, and which gave her an opportunity of going thither rather a nearer way than the rest of the family, and without crossing so much of the great court. All the rest of this great pile of building (containing another large square court besides that we have been speaking of) is filled with small trifling apartments, not one of which deserves description, but which formed a labyrinth almost as inextricable as that of Crete, and which could be of no use but to lodge a vast *host* of dependents, retainers, and servants."



The Chapel is placed at the south-west corner of the Hall. It is of great antiquity, and contains many objects of interest, although it is of comparatively small size. It has a body and two aisles: the pulpit and reading-desk are on the left side. The pews of the family are high, of rich old oak, which was originally gilt. There is, also, a rich Gothic window, which formerly contained much painted glass, of old date, part of which was stolen some years ago. The roof was reconstructed in 1624 by Sir George Manners. Part of the chapel is exhibited in the appended engraving.

One remark only we have space to add. The evil hands that have fallen upon so many of our national edifices have spared Haddon; the ruthless improvements of "classic Goths" have been forbidden here. This we owe to the noble house of Rutland: who claim, therefore, a debt of gratitude alike from those who love nature and those who venerate antiquity.



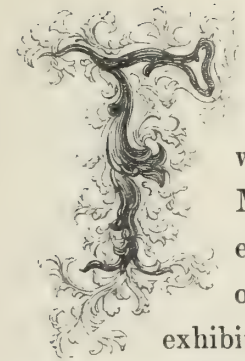
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Printed by J. Gendall

FORDE HOUSE,

DEVONSHIRE.



FORDE HOUSE, surrounded by lofty hills, rests in the centre of a lawn of considerable extent, having at its eastern extremity a beautiful sheet of water, distant about a mile from the town of Newton Abbott, at the foot of Milbourne Down. Although this ancient and celebrated mansion is not externally profuse in architectural decoration, it affords an accurate idea of the residences of the gentry in the reign of James I. Its elevation exhibits great simplicity, with a tendency to decoration, shewing an immense improvement in the style of building, compared with the heavy and incongruous houses of the previous era; its principal front having a centre with two wings, the central projection being ornamented with a cupola or bell-tower; whilst numerous large windows, having their compartments divided by stone mullions, give to it a character which time has not altered.



It was erected in the year 1610 by Sir Richard Reynell, Knt., second son of Richard Reynell, Esq., of East Ogwell. Risdon, in

his "Survey of Devon," gives the following account of Forde:—"Within the parish of Wolborough is Forde, fairly seated, which, at the surrender of such structures, was purchased by Taverick, whose heirs were wedded to Drew, Marshall, and Hayman; they alienated their estate to Sir Richard Reynell, Knt., a flourishing branch of the house of Ogwell, who has beautified the old buildings with new edifices; and having issue one only daughter, Jane, wedded her according to her worth, to Sir William Waller, Knt., descended from an ancient family in Kent." The daughter and heiress of Sir W. Waller, Margaret, married Sir W. Courtenay, a direct ancestor of the present Earl of Devon, a nobleman universally beloved; since which period it has continued in the Courtenay family.

FORDE HOUSE.

Respecting the interior of the house, although much has been done to render it adapted to modern habits, still much remains of its former state to give a correct idea of bygone days ; its magnificent ceilings, its oaken staircase, its panelled hall, and massive doors, tend to recall those times when grandeur and security were more considered than the finished decorations of the present day. The Hall is entered by a low stone porch, which forms the central projection of the house ; it is thirty feet long and twenty feet wide. It is lighted by two large mullion-latticed windows, having inserted in stained glass the arms of Reynell, Waller, and Courtenay. It is wainscoted throughout, and the fireplace stands in relief, having for its base two doric columns, which support a superstructure of smaller columns, with elaborate decoration. The ceiling is formed into a variety of geometrical figures, and ornamented with numerous allegorical subjects, whilst a deep frieze, consisting of winged horses in plaster, meet the wainscoted sides of the Hall.



A finely carved oaken staircase, of considerable width, the balustrades of which are massive and highly decorated, leads to the Great Drawing-room, and to King Charles' Bed-chamber. Its disused bed and antique chairs add to the interest of the place, and remind the visitor of its former illustrious occupant. It may be justly said of Forde, that it has lost little of its pristine interest by the modern alterations it has undergone.

For many years past Forde has had various occupiers. At present it is let on lease to Henry Cartwright, Esq., a gentleman much respected. In 1844, Mr. Cartwright served the office of high-sheriff, and since then has continued an active Justice of the Peace.

The family of Cartwright is among the most ancient of the British Commoners ; as we find that Sir Hugh Cartwright, temp. Edward, led the van at the battle of Poitiers ; and in the reign of Henry VII., 1485, by the marriage of Hugh Cartwright with Matilda Cove, four great branches sprung ; one of whom, William, Captain in the Navy (temp. Charles I.), obeying the authority of his Royal Master against that of the Parliament, was by the latter deprived of his honours, and, dying in poverty, left an only son, William, the great-great-grandfather of the present occupier of Forde, who settled in Devonshire soon after the Reformation. By maternal descent, Mr. Cartwright is joint representative of the ancient and ennobled family of Anson. His grandfather, W. Anson, was first cousin of the Hon. Lord Anson, and last male branch of the Anson family. Mr. Cartwright married Miss Minet, daughter of J. Minet, of Baldwyn's Park, Kent, Esq., and granddaughter of Sir Charles Pole, Bart., of Wolverton, by whom he has issue Anson, Reginald, and others.



London. Published by Chapman & Hall, July 1st 1847

From a Drawing by J. R. Lamb.

SHERBORNE LODGE,

DORSETSHIRE.



SHERBORNE LODGE, now the seat of Earl Digby, stands upon a rising ground, at a little distance from the ancient castle. It is surrounded by a large park, which, according to Leland, was in his time "inclosed with a stone waulle." The Lodge is built on a singular plan, in the form of the letter H, with hexagonal towers at the four corners, and two others on each side of the centre of the principal front. The general appearance of the building is peculiar rather than picturesque; but, notwithstanding, it offers much that is interesting and worthy of admiration. The centre part is said to have been built by Sir Walter Raleigh, who, "by his merit and the royal favour," obtained a grant of the Manor and Castle of Sherbourne, and many other lands belonging to the See of Sarum. He is said to have spent much time here, beginning "very fairly to repair the castle" (the ruins of which still remain); but, altering his purpose, "he built in the park adjoining to it, from the ground, a most fine house, which he beautified with orchards, gardens, and groves of much variety and delight," so that for the "pleasantness of the seat and the delicacies belonging to it, it is unparalleled by any in these parts." Notwithstanding these laudations of what Sir Walter had done, he appears to have left much of his plan incomplete.* Two wings were added soon after the Restoration, by the Earl of Bristol, who appears to have drawn freely on the ruins of the castle for the required materials.

The house contains many interesting and valuable pictures, chiefly portraits of remarkable historical personages. Among them is a good specimen of Cornelius Jansen; a portrait of Elizabeth, Countess of Southampton; also a portrait of Henry, first Earl Digby, by Sir Joshua Reynolds. But the most remarkable is a picture of the famous procession of Queen Elizabeth to visit Lord Hunsdon, at Hunsdon House, in Hertfordshire; she is carried in an open sedan by eight of her principal noblemen. Vertue ascribes this picture to Gerard, her majesty's painter.

* The curious in such matters may find further information on this head in the "Churchman's Magazine" of 1801; and in the tenth volume of Bowles' edition of Pope's Works, 1806.

SHERBORNE LODGE.

Sir Walter is said to have used unfair means to gain possession of this property, "being charged with having persuaded Bishop Coldwell to pass it to the Crown, on his election to the See of Salisbury, after which Sir Walter obtained a grant of it;" which, however, in the end proved a snare to himself, for it excited envious and malignant feelings in his fellow-courtiers, whose machinations were not without influence in promoting his subsequent

disgrace and death. In a letter to his wife, written after his condemnation, he desires her to procure his dead body, and lay it either at Sherborne or in Exeter church, by his father and mother. It does not appear that he was buried at either place.

The grounds around the Lodge and Castle ruins were laid out and "improved" by Brown, of whose skill in landscape gardening they present a fair example; of which one of the most noticeable features is a large artificial lake, formed by confining within the grounds what was formerly an inconsiderable stream, but which is now considered one of the most beautiful and extensive pieces of water in the west of England.

Sherborne contains several interesting remains, of which we have given two,—the Abbey House (introduced above) and an old mansion in St. Swithin's Street; the latter conspicuous for a beautiful oriel window. The whole neighbourhood is, indeed, rich in antiquities, of a rare and curious order; not the less valuable because of their association with the romantic history of one of the most remarkable men of a remarkable age; in particular we may make reference to an ancient dwelling, now a country inn, which supplies abundant evidence of former state and splendour; although now applied to "base uses" of which its founders must have had little apprehension.





Engraved by J. D. Harding. Published by Chapman & Hall, Newmarket, 1st 1846

AUDLEY END, ESSEX

AUDLEY END,

ESSEX.



AUDLEY END, the most celebrated of the mansions in Essex, takes its name from Sir Thomas Audley, Chancellor to King Henry VIII., to whom the Abbey of Walden and most of the lands at the west end of the parish had been granted at the Dissolution by Henry VIII.; and who is believed to have fixed his residence there, although, as Lord Braybrooke remarks in his history of this house, “the fact cannot now be established. Horace Walpole, notwithstanding, and, after him, Mr. Gough, assumed that Audley Inn was the original designation; but for this assertion no authority whatever is adduced: not to mention that many of the neighbouring hamlets are still distinguished by the names of North End, Sewer’s End, Sparrow’s End, &c.; and that similar instances frequently occur in different parts of the County of Essex.”

The manor of Walden having been originally granted to the celebrated follower of William the Conqueror, Geoffrey de Mandeville, Earl of Essex, after many mutations, again reverted to the crown, and so remained till May 1538; when it was granted by Henry VIII., with the recently dissolved Abbey of Walden, and the greatest part of the advowsons and estates belonging to that foundation, to Sir Thomas Audley, from whom are descended the Earls of Suffolk, Berkshire, and Carlisle, the Earls and present Marquis of Bristol, and the Lords Howard de Walden; besides the Earls of Binden and Lords Howard of Eserick, whose titles are extinct.

Sir Thomas Audley, a clever and crafty man, was the principal instrument in the hands of the king in effecting the dissolution of the religious houses; by which he also greatly enriched himself, for the rapacity of Henry never exceeded that of Sir Thomas, who was all his life employed in asking for grants and emoluments, under the plea of ill-paid services or absolute poverty—an excuse as disgusting as it was untrue; and nothing can exceed the fawning perseverance of his begging-letters, as printed by Lord Braybrooke in his “History

of Audley End," or the meanness of soul that runs throughout them, and which his lordship, with right feeling, does not do otherwise than unequivocally condemn. The first step in the king's favour made by Sir Thomas (after he was, at the recommendation of the Duke of Suffolk, to whom he was steward or chancellor, introduced to Henry) was occasioned by his conduct as Speaker of the Long, or Black Parliament, to which office the king had caused him to be elected, which first sat in November 1529, and continuing, by prorogation, six years, effected the dissolution of all the religious houses whose revenues did not annually exceed 200*l*.

"To enable us justly to appreciate the importance of this measure, it must not be forgotten that by this one act three hundred and seventy-six monasteries were simultaneously suppressed, and their revenues, of the yearly value of 32,000*l*., placed at the king's disposal, together with their personal property, amounting to 100,000*l*.; and so absolute was the monarch's authority, and so abject the servility of his Parliament, under the guidance of their Speaker, that no opposition was offered to the bill during its progress through the House of Commons. We may easily imagine that Henry was not a little pleased with these proceedings; and Audley's services became so necessary to him that he was, in the ensuing year, constituted Attorney-General for the duchy of Lancaster, and, in November following, made King's Sergeant; and so rapid was his promotion, that, on the 20th of May, 1532, we find him, upon the resignation of Sir Thomas More, knighted, and appointed Keeper of the Great Seal; and, in January 26, 1532-3, Lord Chancellor. In the exercise of his new functions Audley proved as subservient to the wishes of his royal master as he had shewn himself upon all former occasions; and having, while Speaker, gratified the king, as well as the people, by passing six bills to restrain the power of the clergy, and greatly forwarded the measure of dissolving the lesser religious establishments, he now undertook the arduous task of obtaining the surrender of the more wealthy foundations; and in this enterprise his endeavours were shortly crowned with complete success; and, before the expiration of two years, the king found himself in possession of all the remaining monastic establishments, producing, with those already dissolved, an annual income, according to Hume, of 142,914*l*."*

Henry thus acquired ample funds for the remuneration of those ministers and favourites who had been the instruments of his tyranny, and who had ensured the consummation of his grand designs; amongst these Audley, as the principal actor, was not forgotten, and he revelled in the church spoliation he had ensured his master. The rich priory of Christ Church, Aldgate, with all the church plate and lands belonging to that house, was first granted him; and afterwards many portions of the estates previously belonging to the lesser religious houses of Essex, with licenses to alienate them, of which he duly availed himself. Thus St. Botolph's priory at Colchester, with all its revenues, the priory of the Crouched Friars in the same town, and Tiltey Abbey, near Thaxted, were added to the list of his monastic spoils, after the gifts from the king in 1538, on Sir Thomas's application, of the rich abbey of Walden, with all the estates, manors, and advowsons thereunto attached. He was also created Lord Audley of Walden, and installed a Knight of the Garter. "Yet," says Lord Braybrooke, "instead of Audley's being contented with

* Lord Braybrooke's "History of Audley End;" to which copious volume we are principally indebted for our notices of the history of the house and its occupants.

these repeated marks of the royal favour, we are compelled to admit that every grant which he obtained encouraged him to importune the king for further recompense; and his letters, preserved in the Cottonian library, prove that, in making these applications, he was mean enough to plead poverty as an excuse, and even to assert that his character had suffered in consequence of the public services which he had been obliged to perform." With a watchfulness for every advantage which might accrue to him, and a continued solicitation for gifts, he continued to enjoy the king's confidence till his death, in 1544. He is buried in the church of Saffron Walden, where a plain altar-tomb of black marble perpetuates his memory.

Sir Thomas Audley left two daughters, and the youngest, dying in 1546, left the eldest (Margaret) sole heiress. She married Lord Henry Dudley at the early age of fourteen; he was arraigned for high treason in 1533, and, pleading guilty, was ordered for death; but Mary pardoned him, and restored his property. He was killed at the battle of St. Quintin's, in Picardy, in 1557, and his widow, in the same year, married Thomas, the fourth Duke of Norfolk, dying herself at the early age of twenty-three.

The Howards thus became possessed of Audley End; but the duke's ill-judged project of forming a matrimonial alliance with Mary Queen of Scots, under the impression that, if they both survived Elizabeth, he should eventually become king-consort of England, was a scheme which cost him his life; he was beheaded for high-treason on Tower Hill, June 2, 1572—a sentence which he bore with exemplary fortitude.

His son, Lord Thomas Howard, was the builder of Audley End. He was restored in blood by act of Parliament in 1583, and, when very young, embraced the military service, but abandoned it for success at court, where he sought every opportunity of ingratiating himself with the queen, and succeeded, in a great measure, in obtaining her countenance. During the next reign, almost the whole of his life was passed at court; and although the high and lucrative offices which he held afforded him more ample means of displaying his magnificence than those enjoyed by his ancestors, he contrived to eclipse them all in extravagance; and we are assured that in the building of Audley End alone he expended a no less sum than 190,000*l*. He was much honoured by King James I., and was advanced by him to the Earldom of Suffolk, and made Lord Chamberlain, and afterwards Lord High Treasurer of England. Lady Suffolk was, unfortunately, a woman of a covetous mind, and having too great an ascendancy over her husband, used it in making him a party to her extortions on persons who had business to transact at the Treasury, or places to obtain at court; and her husband was charged with embezzlement, deprived of his office, and fined 30,000*l*., but which was reduced by the king to 7000*l*. He was generally considered to have been chiefly guilty only in concealing the mal-practices of his wife, who eventually died in debt and difficulty.

From this period the history of the possessors of Audley End is a mere confused piece of

family biography, of little interest to the general reader: they seem never to have recovered the charges entailed upon them by the building of Audley End, and constant curtailments of the house and park were made by each succeeding owner up to the partition of the estates in 1747. The cost of the original building appears to have involved Lord Suffolk greatly, for we learn from one of his letters, printed in the "Cabala," that, at the period of his committal to the Tower, he was in debt nearly 40,000*l.*, though he had then recently sold the Charter House to Mr. Sutton for 13,000*l.*, and disposed of his property at Aynhoe in Northamptonshire; and he died possessed of Lulworth and Framlingham Castle, and Charlton in Wiltshire, with the estates belonging to them, as well as Suffolk House in the Strand, besides the large Essex property derived through his mother, Margaret Audley. At all events the cost of the building must have been very serious, nor did the charge of maintaining it prove less formidable; so much so, in fact, that none of the possessors of Audley End, after the death of the first Earl of Suffolk, were enabled to keep an establishment suitable to the size and magnificence of the house. Earl Theophilus and his son James, the third earl, seem, indeed, to have resided there; but the latter, of whom it is not recorded that he took any active part during the Commonwealth, lived in retirement, and, after the Restoration, gladly availed himself of the opportunity of alienating the house and park to Charles II., and thus dispose of a possession which, from his being unable to enjoy it, could only be considered as a source of mortification.

At this period the house was of regal magnificence, and consisted, besides the offices, of various ranges of building, surrounding two spacious quadrangular courts; that to the westward was the largest, and was approached over a bridge across the lake, through a double avenue of limes, terminating with a double-entrance gateway, flanked by four circular towers. The apartments on the north and south sides of the principal court were erected over an open cloister, and supported by pillars of alabaster; while, on the eastern side, a flight of steps led to the entrance-porches, placed on a terrace running parallel to the great hall, which formed the centre of the building, and which is now the principal front of the mansion, despoiled as it at present is of its grand entrance-court. Beyond the hall was the inner court, surrounded by an arcade, over which were the principal apartments, the three sides of which only remain, while the chapel beyond has been entirely demolished. It will thus be seen that the present house is but a wreck of the original building.*

* Evelyn records, in his "Diary," his visit thus:—
 "From Cambridge, on August 31, 1654, we went to Audley End, and spent some time in seeing that goodly palace, built by Howard, Earl of Suffolk, once Lord Treasurer. It is a mixt fabric, 'twixt ancient and modern, but observable for its being completely finished; and it is one of the stateliest palaces of the kingdom. It consists of two courts, the first very large, winged with cloisters. The front hath a double entrance; the hall is faire, but somewhat too small for so

august a pile; the kitchen is very large, as are the cellars, arched with stone, very neate, and well disposed. These offices are joynd by a wing out of the way very handsomely. The gallery is the most cheerful, and, I think, one of the best in England; a faire dining-roome, and the rest of the lodgings answerable, with a pretty chapel. The gardens are not in order, though well inclosed; it has also a bowling alley, and a nobly walled, wooded, and watered park. The river glides before the palace, to which is an avenue of lime-trees,

Of the original architect, Lord Braybrooke thus writes: "According to Horace Walpole, Bernard Jansen was the architect employed; but after hazarding this assertion he contrives to establish a stronger claim in behalf of John Thorpe, who built many of the houses of the nobility about that period, and whose partiality for what Walpole terms barbarous ornaments and balustrades he especially notices; adding, that some of his vast bow-windows advanced outwards in a sharp angle, and thus actually describing a portion of the principal court at Audley End long since demolished," but represented in our woodcut from Winstanley's view of the original house, where one occurs at each side of the principal entrance.



Thorpe's claim to the erection of Audley End has been further confirmed by the discovery of the ground-plan of the house, corresponding to that engraved by Winstanley, existing among the curious volume of original plans and drawings made by John Thorpe himself, formerly preserved at Warwick Castle, and afterwards in the possession of Sir John Soane. Upon this plan a variety of pencilled alterations might be traced. "And there appeared," says Lord Braybrooke, "so strong a family likeness (if such an expression may be used) in the different elevations throughout the volume, that no doubt could be reasonably entertained as to their all being the work of the same individual. The house has always been supposed to have been commenced in 1603, and to have occupied thirteen years before it was entirely finished; and the date of 1616 still remains upon one of the gateways."

In 1666 the house was sold to Charles II. (who liked it as well for its regal magnificence as for its convenience to Newmarket) for the sum of 50,000*l.* a portion being paid, and 20,000*l.* being left on mortgage. In 1670 the court was regularly established there, and the queen very frequently resided in the house. "Lord Suffolk and his successor, the fourth earl, seem to have resided at Chesterfield Park after the sale of Audley End, which was committed to the charge of one of the family, who held the office of housekeeper and keeper of the wardrobe, with a salary; and this arrangement continued till 1701, when the house and park were reconveyed to Henry the fifth Earl of Suffolk, upon condition of his relinquishing all claim to the 20,000*l.* which had remained on mortgage from the year 1668; nor is it clear that any interest had been ever paid upon it."

The work of demolition commenced in 1721, when the three sides of the grand quadrangle, which formed so magnificent an entrance to the house, were demolished by the advice of Sir John Vanburgh, with the kitchen and offices, which occupied a considerable space

but all this is much diminished by its being placed in an obscure bottom. For the rest it is a perfectly uniform structure, and shews without like a diadem, by the decoration

of the cupolas and other ornaments on the pavilions. Instead of railings and balusters, there is a bordure of capital letters, as was lately, also, in Suffolke house."

behind the north wing of the building; and the chapel and cellars, which projected at each extremity of the gallery wing, were probably soon afterwards removed, leaving the inner court only untouched; the entire building being then in the form of an open square. In 1747, Lord Effingham, who succeeded the Earl of Suffolk, sold the house and park to Elizabeth countess of Portsmouth for 10,000*l.*, which sum included the timber, 500 head of deer, a water-mill, and the right of presentation to the Mastership of Magdalen College, Cambridge. There was a debate at this time about pulling the house entirely down and selling the materials, and for which a valuation was actually made; or else, for converting the buildings into a silk-manufactory, for which the spacious premises and mill near the stables seemed well adapted. At this time the house was rapidly going to decay, the windows were without glass in many places, the furniture taken away, the cupola in the centre in danger of falling from every high wind, and the eastern wing with its noble gallery so unsafe that Lady Portsmouth levelled it to the ground in 1749. This splendid gallery occupied the whole of the first floor of the demolished wing, and measured 24 feet in height, 226 feet in length, and 32 feet in width, exclusive of the bow in the centre, which was sufficiently spacious to contain a full-sized billiard-table. The whole room was fitted up with wainscot, in which a profusion of ornamental carving was introduced. The Labours of Hercules were represented in oak upon the chimney-piece; and upon the stuccoed ceiling, the Loves of the Gods.

The Countess of Portsmouth at her death bequeathed her possessions, in default of issue, to John Griffin Whitwell, eldest son of her sister Anne, afterwards confirmed Lord Howard de Walden and Baron Braybrooke of Braybrooke, in the county of Northampton. This nobleman, at great expense, restored the dilapidated house at Audley End; and continued his repairs and renovations until he had succeeded in making this noble relic again habitable.

The present aspect of the house, as seen from the main road to Newmarket and

Cambridge, is depicted in our plate. Upon crossing the modern bridge which leads to the town of Saffron Walden, a gate to the left leads up to the house. It is the gate already noticed as bearing the date of 1616, and is here engraved. The way in which the noble trees hang their branches in the richest profusion over it renders it a most picturesque object; it is surmounted by a lion standing on a cap of maintenance,



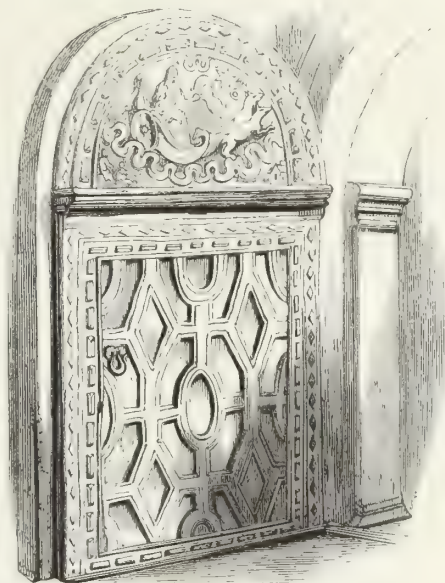
beneath which is inscribed: —

JOAN. B. H. DE WALD. REST. ET. ORN. M.DCC.LXXXVI.



A semicircular walk leads to the mansion. The doors, both back and front, of the principal entrance, are exceedingly fine specimens of wood-carving. They are extremely massive, and carved in a geometric pattern; the circular portion above being filled in the front door with figures emblematic of the arts of Peace, that of the back leading into the garden, representing War in a chariot drawn by wolves. We have engraved this beautiful door. It originally led into the inner court; it now leads to the arcade facing the garden, which is believed to have been the site of the ancient monastery, as many stone coffins have been discovered there.

Entering a small vestibule the great hall lies to the right; it is ninety feet in length, twenty-seven feet wide, and twenty-nine feet high; it is too square to be considered in good proportion, a fault found by all since its first erection. Its principal feature is the magnificent oak screen, which occupies the entire north end. It is most elaborately carved and ornamented with a great variety of grotesque figures executed in bold relief, and is said to have been originally procured from Italy; but of this there may be entertained considerable doubt, as it is precisely similar in its details to many others which still exist and are of English workmanship. The fireplace is of similar design, and our initial letter exhibits one of its many beautiful compartments. The hall is wainscoted, and is lighted by five windows, that in the centre having a large projecting bow, extending from the cornice to the floor which is paved. It is hung with family pictures, among which those of the Cornwallis predominate—the ancestors of the present Lady Braybrooke. The ceiling is of plaster, divided into forty square compartments, formed by the massive oaken beams supported by richly-carved brackets. These compartments are filled with the crests and cognizances of the Howard family, worked in raised stucco and encircled by a border. A gay effect is produced by the many silken banners which hang from the walls.



Opposite the fine old wooden screen is an open one of stone, for which, says Lord Braybrooke, “we are indebted to the bad taste of Sir John Vanburgh, who removed the south wall to enlarge the hall, which had been censured by Evelyn and others as too small in proportion to the rest of the house, and being desirous at the same time to obtain sufficient space for a double flight of stairs leading to the saloon”—the subject of our second plate; it is in every sense a magnificent room, and is sixty feet in length, twenty-seven feet three inches wide, and twenty feet eight inches high. The description of the noble owner must be here quoted: “It was originally called the Fish-room, after the dolphins and sea monsters represented in bold relief upon the ceiling, which is of stucco, and divided into thirty-two

compartments with raised borders. From each angle of these compartments hang pendants of considerable dimensions elaborately wrought, and producing a striking and singular effect. The fittings of the wall are of wood-work, painted in white and gold, and carved up twelve feet from the ground; the cornice and frieze, being supported by pilasters placed at equal distances, the spaces between which are allotted to portraits, in whole-length, of the different persons connected with the history of Audley End, let into arches serving as frames, and the spandrils of which are filled with rich foliage. Upon the wall above the cornice, which has a bold projection, are quatre-feuilles, worked in stucco, probably added after the room was finished, and not in character with the ceiling. The frieze is deep, and decorated with lions' heads and a variety of other patterns, carved in wood. The pilasters are also surmounted by grotesque heads. The large western bow, to which we ascend by three steps, commands a



fine view of the grounds, the river Cam, and the ancient stables beyond, here engraved; they are of red brick and are exceedingly picturesque, embowered as they are in antique trees. The chimney-piece is completely in keeping with the rest of the apartment, and, though not dissimilar to those already described, greatly surpasses them in the beauty

of the carved work and the brilliancy of the gilding. In the centre are emblazoned the arms of Thomas Earl of Suffolk, impaling Knivett and his quarterings, and encircled by the Garter. The female figures and ancient heads on each side, as well as the arms and crests of Lord Howard de Walden and his two wives, were painted by Rebecca."

The suite of rooms in connexion with the saloon are fine and contain some good ceilings and fireplaces. In one of them is preserved the interesting relic here engraved. Its history is thus told on a brass plate inserted in the back:—"This chair, once the property of Alexander Pope, was given as a keepsake to the nurse who attended him in his illness; from her descendants it was obtained by the Rev. Thomas Ashley, curate of the parish of Binfield, and kindly presented by him to Lord Braybrooke in 1844, nearly a century after the poet's decease." It is apparently of Flemish workmanship, and of rather singular design; in the central medallion is a figure of Venus, holding a dart in her right hand, and a burning heart in her left. The narrow back and wide-circling arms give a peculiarly quaint appearance to this curious relic of one of our greatest poets.



AUDLEY END.

The upper and lower floor of this wing are connected together by a fine oak staircase, represented in the accompanying woodcut. It reaches from the ground to the upper story in such a manner that a person ascending the whole height goes two and a half times round the well which it includes. This well, a narrow oblong, is a frame-work of upright posts extending from top to bottom; and these posts, being divided into shorter lengths by the various traverse of the stairs and landing-places, are ornamented in a sort of pilaster fashion, and connected by arches at the top of each opening: the balustrade of the stairs being formed by a repetition of such an arcade on a smaller scale. A similar staircase of oak, of a plainer character, is in the opposite wing.



The chapel is in "Strawberry-Hill Gothic." The library contains about seven thousand books of varied standard literature. The pictures throughout the house are not very remarkable. The park is extensive and contains some magnificent old trees, the views being relieved by sloping elevations.

Nearly opposite the dated gateway to the mansion, already engraved and described, is the entrance to the village of Audley End, which is approached through an avenue of trees, which hide it from the road. The first view of its humble habitations, as delineated in our engraving, is very striking, and as simply antique as need be. Its old gables and deep-bowed windows, over which climb the honeysuckle and ivy, tell at once the age of their erection, and carry the spectator back to the days of Elizabeth. It is a compact little village, of about forty cottages, which form a narrow street of close



tenements, all of which may be detected at a glance. The ground on which the village is built rises and falls in picturesque undulations; and at its farthest extremity, the gables seen in our next cut belong to the ancient brick tenements, picturesque in

AUDLEY END.

decay, of which a view is here given. They are thus described in the volume so frequently quoted : — “ The buildings sur-



round two courts, one of which is appropriated to ten old women, permitted to reside there by Lord Braybrooke, to whom the premises belong. The other court is occupied as a farm-house, together with the old chapel, long since converted into a barn ; but there are no traces of its former destination, excepting an iron cross on the eastern gable, and the lofty ceiling, supported by oak beams ; and this part of

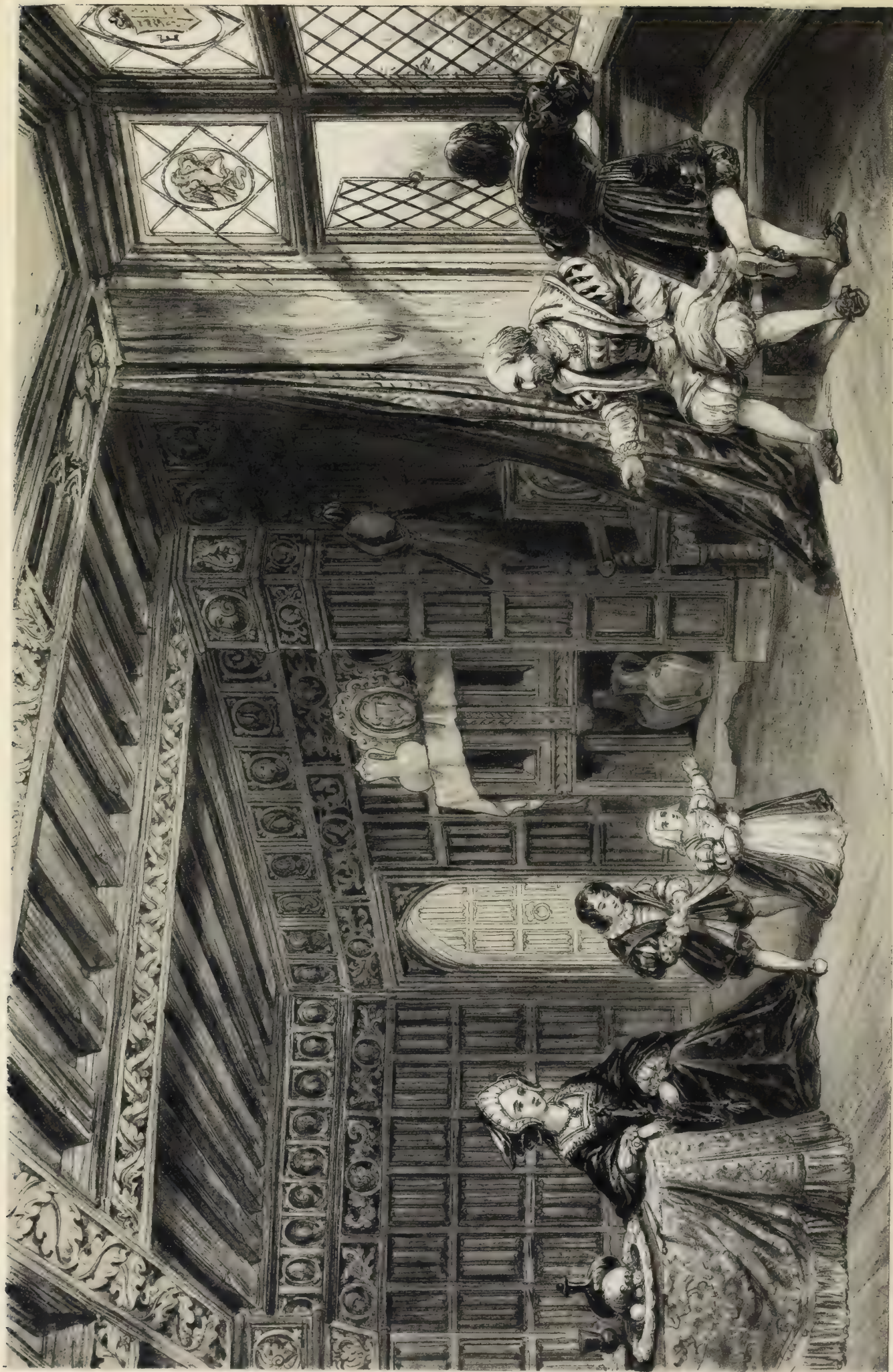
the building is in a very ruinous state.”*

These premises were, doubtless, originally erected for purposes of charity, and perhaps placed under the control of the monastery, having no especial endowment. At a later period, Thomas first Earl of Suffolk made some allowance to the inmates, and the building is described in the parish register as “ my lord’s almshouse ; ” but his widow discontinued the payments, nor is there any tradition of their having been since claimed as matter of right.

“ It is recorded in one of the chronicles of Walden Abbey, that on the festival of St. Mark 1258, when Fulco Bishop of London, and Hugo de Balsham Bishop of Norwich, consecrated the church of Walden, Bishop Hugo performed the same ceremony for the chapel of the *Infirmaria*, and granted an indulgence to those who visited it on the feast of its dedication. It also appears from an inquisition, dated the forty-sixth of Edward III., that Humphrey Earl of Essex, Hereford, and Northampton, was seised, *inter alia*, of the advowson of the hospital of the Abbey of Walden ; we may therefore suppose the almshouses, or the site which they occupy, to have been the place alluded to, and this conjecture is confirmed by the premises having been described in some old leases as the Hospital Farm.”†

* It has recently been pulled down.

† Lord Braybrooke’s “ History of Audley End.”



in Liberty FW Evans

TOLEDO BY BARCELONA JUN 1840.

FEERING HOUSE,

ESSEX.



FEERING is situated on the highroad between London and Colchester, and is a picturesque and secluded village, full of antique houses and quiet tenantry, through which runs the Eastern Counties Railway,—the modern “improvement” that looks strangely out of place in connexion with the associations engendered by so retired a spot. It is a place whose history is almost unrecorded. Morant, in his “History of Essex,” says:—“This parish is of pretty great extent, and lies partly on the London road, being divided from Kelvedon by the river Pant. The name is formed from two Saxon words, signifying Bull’s meadow or pasture. In records, it is called Feering, Feringes, Frearing; and in Domesday Book, Pheringas and Ferlingas. In Edward the Confessor’s reign, Harold, afterwards King of England, and Brictmar, had the chief part, if not the whole, of this parish. At the time of the general survey it was holden by the Abbot of Westminster and Ralph Peverell; and from thence were derived the two capital manors here, Feringbury and Prested Hall. The former is a considerable estate, for many years part of the revenues of Westminster Abbey, by whom given I cannot find; however, they were possessed of it in 1343, and continued so till their dissolution, when it came to the crown. Henry VIII., upon his erecting Westminster Abbey into a bishoprick, endowed it, among other things, with the manor and rectory of Fering, and the advowson of the vicarage, January 20, 1540. But Edward VI. suppressed that bishopric, and gave the premises, April 12, 1550, to Nicholas Ridley, bishop of London, and his successors. Queen Mary I. confirmed the same, March 3, 1553, to Edmund Bonner, bishop of London, and his successors for ever; and they have remained possessed of them ever since. Prested Hall, sometime written Persted and Porsted, and in Domesday Book, Peresteda, was holden by Ralph Peverell at the general survey; but it had belonged before to one Brictmar. The mansion-house stands about half a mile from the church, a little way south from the London

FEERING HOUSE.

road. In the reign of King Henry II. Brien, son of Ralph, held this lordship of the honor of Peverell of London." There are two lesser manors in the parish called Chambers and Howchins, alias Fowchins; the latter "standing a little way from the road leading from Marks Tay to Coggershall. The lands lie partly in the adjoining parishes of Little Tay and Great Tay. It appears to have been what anciently belonged to Hugh de Feringe, who took his surname from this parish. In the year 1332 he and Alianore, his wife, gave it to St. John's Abbey in Colchester;" and at the dissolution it reverted to the Crown.

The most interesting old house in the parish or neighbourhood is the one which forms the subject of our plate, and which stands close to the edge of the river Pant, or Blackwater, a small stream, seen in the back-view of the ancient mansion given in our initial letter; the triple gable here peeps above a rich group of old trees, and the carved barge-boards and richly clustered chimneys invite the traveller's nearer view. Crossing the small bridge, he will find his expectations in no degree disappointed; the mansion exists in pristine purity, with all its richly carved decorations untouched by modern hands. From this point our view of the exterior is taken. The elegant pendants to each gable, the involuted foliage running along the beams and barge-board, the decorated spandrels, the antique bow-windows, and the beautiful porch, elaborately carved and covered with ivy, at once meet the view, and greatly excite curiosity as to whether the interior in any degree corresponds with so perfect a piece of antiquity.



An entrance is no way difficult of accomplishment. Alas, for worldly grandeur! this mansion, upon which the art and expenditure of the sixteenth century was lavished, is now an ale-house; and not even one of a first-rate class—being only "licensed to sell beer." Few but the poorest class of labourers sit in the parlour, which forms the subject of our plate, and its beauties are unappreciated. To which of the families of note in the olden time (and many resided here)

this mansion belonged, cannot now be ascertained with any certainty; whether Ridley or Bonner (names which give rise to so many and such varied associations) once sat in these rooms is unrecorded, but the taste and expenditure here exhibited denote the superiority of the original occupant. It is seldom we see a more perfect and remarkable specimen of the in-door aspect of a gentleman's house in the early part of the sixteenth century; all here is original, and all perfect; no plaster-work is any where visible, but walls, ceilings, and floor, are of oak; the massive beams of the roof boldly cut in a pattern of running leaves, the angles of

the smaller ones tastefully chiselled and sculptured; figures of angels playing on the lute are upon the beams in the bay-windows, in which is preserved some of the original painted glass, "richly dight," and exhibiting the crowned monogram of the Virgin, an eagle bearing a scroll, and the royal arms of England, with the initials E. R. on each side of them. The walls of the room are entirely covered with carving in a series of patterns, the lower ranges of which are of that species termed "the napkin pattern," most delicately and beautifully chiselled, and untouched by the painter, as well as uninjured by time. The uppermost range of panels are cut in oval frames, from the centres of which peep forth, in high relief, a series of male and female heads, cut with a vigour and truth at once bold and effective; the head-dresses of all are remarkable, and present a singular variety of fashions. Mr. Fairholt, in his "Costume in England," has noticed that the principal attention of the ladies was given to this portion of dress, and that they sometimes consisted of a mere "heap of finery, combining cap, coverchief, and hood, which was at that time the extreme of fashion." This remark is fully carried out in the series we now describe, no two of which are precisely alike, yet all are elaborate in design and elegant in ornamental detail. Beneath them run a series of elongated panels, containing smaller heads in the centre of arabesque ornaments, which are thrown up in strong relief, as the ground of the panel is painted blue; the projecting pillars which support the main beams are similarly decorated; and the door is also carved all over with the napkin pattern, and has the original ring-handle upon it, as well as the chased steel lock. A more perfect interior of this peculiar period, or a more elegant one, could not be found. Our view comprehends one half of the room, reaching to the central beam, the other half of the room is dark and dingy, and has been separated in a more modern style from the older and larger room. A fire-place and a carved locker are preserved; and the pattern of the pomegranate and its leaves, rather lavishly introduced here, would seem to point out the period when the house was erected—as the pomegranate was the badge of Catherine of Arragon, the first wife of Henry VIII.

This fine old mansion stands on the boundary of the parish of Feering, the village and church being about half-a-mile, or more, distant, and a little out of the main road. It is, as we have observed, quiet and secluded, in a fertile county, embracing the ordinary flat, fertile, and extensive views for which Essex is remarkable; but little of modernisation appears there, and the visitors would seem to be "few and far between." From the churchyard the view is very extensive. Morant says:—

"The church, dedicated to All Saints, stands high and pleasant. The body of the church and the chancel are tyled, but a north or south aisle adjoining to the church are leaded. The south wall and the porch are of brick; and in the windows are pictured a shuttle and three feathers, with the letters H. P., which gave rise to the vulgar tradition that they were built by a weaver. At the west end there is a square tower of stone, containing eight bells.

FEERING HOUSE.

“This church was given with the manor to Westminster Abbey. It was originally a rectory and sinecure, but in Henry the Third’s reign a vicarage was here ordained, and endowed in the patronage of the rector or possessor of the sinecure: afterwards the rectory or great tithes were appropriated to the said abbey and convent, and they remained patrons of the vicarage till their suppression; and then they were granted to the see of London, as hath been mentioned above.”



The most remarkable feature of the interior is the roof of oak, the beams and king-posts are richly sculptured, and in good preservation; it contains no old tombs or brasses; the font is simple, and the only objects worthy of note are some remains of distemper-painting on the north wall: a figure of St. Christopher bearing the infant Saviour is still visible, together with the fragments of an elegant diaper-pattern, which had probably originally covered the entire wall.

The porch, which we engrave, is entirely built of fine red brick, in which the elegant windows, niches, tracery, battlements, and pinnacles of the later Gothic architecture, are beautifully formed and finished with a sharpness and accuracy which may almost be said to be peculiar to this county, as we seldom meet with brick-work in this style so rich in design and execution elsewhere.



Engraved by F.W. Hulme

London, Published by Chapman & Hall May 1st 1847

HORHAM HALL, ESSEX.

From a Drawing by F.W. Fairholt F.S.A.

HOREHAM HALL,

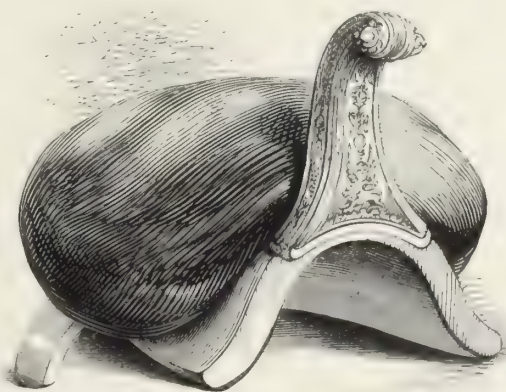
ESSEX.



N a retired part of the county of Essex, at a short distance from the road, in a secluded and lonely spot, stands the picturesque Hall which forms the subject of our plate. The mansion is in the parish of Thaxted, and is about two miles south-west of the church. This manor is supposed to be part of the two fees and a half which the heirs of Walter de Acre held in Thaxted, Chaure, and Brokesheued, under Richard de Clare, who died in 1262. It was afterwards in the possession of the important family surnamed *de Wauton* ; for William de Wanton or Wauton, who died in 1347, held the manors of Chaureth and Horam of the Lady Elizabeth de Burgh and her ancestors, by the service of three fees, as of the Honour of Clare. The next possessor upon record was Sir John Cutt or Cutts, who erected the mansion immediately preceding or early in the reign of Elizabeth ; he was a man of great wealth, and built at Salisbury Park near St. Alban's, and at Childerley in Cambridgeshire, according to Leland, who tells us concerning the present building in his "Itinerary," (vol. i. p. 30, pt. 1), that "Old Cutte builded Horeham Hall, a very sumptuous house in Est Sax, by Thoxtede, and there is a goodly pond, or lake, by it, and faire parkes there about."

Thaxted eventually became the property of Sir William Smijth of Hill Hall, in whose family it has remained to the present time.

Of the learned Sir Thomas Smijth, the secretary to King Edward VI. and Queen Elizabeth, there is still preserved an ancient portrait on panel, which is let into a circle over the carved fireplace of one of the parlours. It is remarkable as being one of the very few portraits painted by Titian. Another interesting relic preserved in the Great Hall is the side-saddle of Queen Elizabeth ; the pommel is of wrought metal and has been gilt, the ornament upon it is in the then fashionable



HOREHAM HALL.

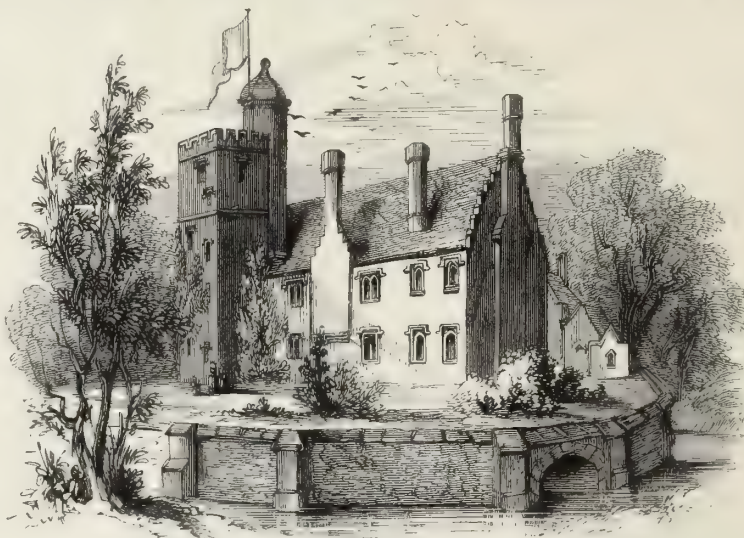
style of the Renaissance ; the seat, of velvet, is now in a very ruinous condition ; but it is carefully kept beneath a glass case, as a memento of the queen's visits to this place. When princess, Elizabeth retired to Horeham as a place of refuge during the reign of her sister Mary ; the loneliness of the situation, and its distance from the metropolis, rendered it a seclusion befitting the quietude of one anxious to remain unnoticed in troublous times. A room on the first floor in the square tower, seen

to the right in our view, is shewn as that in which Elizabeth resided. She found the retirement of Horeham so agreeable, that often after she had succeeded to the crown she took a pleasure in revisiting the place.

The exterior features of the building are characteristic of that period when strength and security began to give way to domestic comfort and elegance ; there is a mixture of the castle and the mansion in Horeham that marks a transition period in architecture. One great feature of an earlier style of defence still remains in the moat which originally surrounded the building, but which is now partly filled up : at the back of the mansion, as shewn in our cut, it seems still to encircle the building. The old walls which form the boundary of the garden, and are washed by the water, are stone, and antique. Some fine cedars of ancient growth still flourish by its side, to add a sombre, dignified beauty to the scene. There is a grandeur about old trees which cannot be imparted to a mansion by artificial aid, and which tell forcibly its antiquity. Modern antiques may easily be called

into existence by the builder, but the "ancestral trees" are as proud a memento of the early date of an ancient mansion as the coat-armour sculptured on its front.

The Hall is small ; it has a minstrel's gallery, and the dais opposite is still preserved. It is lighted by a magnificent oriel window, and has a greater air of comfort than is found in those of grander proportions. The other rooms have been so much modernised, to suit the habits and tastes of the present age, that scarcely a relic remains to shew their original state.





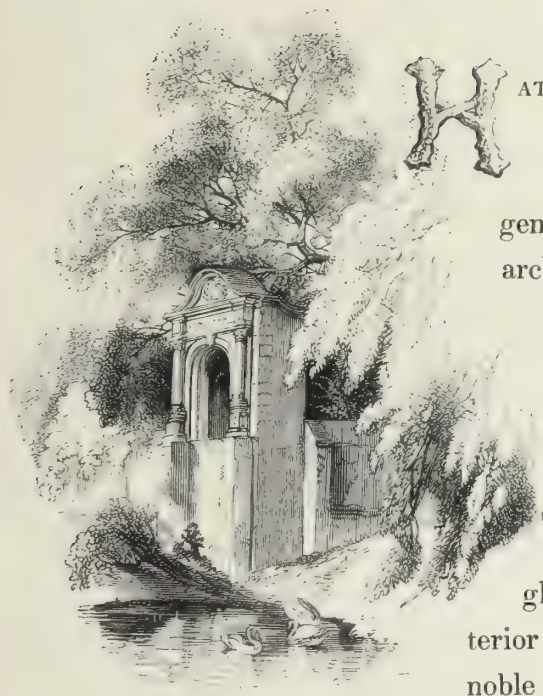
London. Published by Chapman & Hall, July 1st 1847.

PAFFEL'S HOUSE OF REPRESENTATIVES

Drawn in Lithography

HATFIELD HOUSE,

HERTFORDSHIRE.



HATFIELD HOUSE is finely placed on the summit of a gently swelling hill, close to the little town of Hatfield. Few old English mansions have a more general or varied interest. Whether we consider its architectural merits, its historical associations, or the picturesque attractions by which it is surrounded, its claims to our regard are neither few nor small.

Seven centuries have passed away since Hatfield became a place of note; and the crown, the mitre, and the coronet, have successively held sway its over destinies. Of the architectural glories of Hatfield, little now remains of a date anterior to the time of James I., in whose reign the present noble house was built by John Thorp. A part, however, of the previous *palace* of Hatfield still exists, interesting as the place of residence of the Princess Elizabeth, afterwards queen, during the reign of her sister, Mary. Nor was her residence here, though compulsory, a state of imprisonment and oppression, as some have said; for it has been proved, from various records, that she met with considerate treatment, and lived in a state befitting her high rank and queenly prospects. On the death of Mary, Elizabeth proceeded hence to take possession of the throne.*

* "Hatfield, called Haethfeld, in the Saxon times, from its situation on a heath, was an ancient demesne of the Saxon kings, till it was granted by Edgar, in the tenth century, to the abbey at Ely, in Cambridgeshire. On the conversion of that foundation into a bishopric, in the reign of Henry I., it became attached to the new see; and the manor-house becoming a palace of the bishops, the town was thenceforth distinguished by the appellation of Bishops' Hatfield. Queen Elizabeth, who had resided in the bishop's palace some years before she came to the crown, greatly admired the situation;

and by virtue of the statute which gave her the power of exchange, procured the alienation of this manor from the then bishop of Ely, Richard Cox. James I., in the third year of his reign, exchanged it for the house, manor, and park of Theobald's, with his minister, Robert Cecil, earl of Salisbury, whose descendant, the Marquis of Salisbury, is the present owner."

Notwithstanding Elizabeth's regard for Hatfield, we cannot learn that she often resided here after her accession to the throne.

HATFIELD HOUSE.

Since the reign of James I., Hatfield has been the property and principal residence of the family of Cecil. William Cecil, afterwards Lord Treasurer Burleigh, laid the



foundation of the greatness of this family. "This distinguished statesman," says Sir Robert Naunton, "was the son of a younger brother of the Cecills of Hertfordshire, a family of my own knowledge, though now private, yet of no mean antiquity, who, being exposed and sent to the city, as poor gentlemen used to do their sons, became to be a rich man on London Bridge, and purchased (estates) in Lincolnshire, where this man was born." First he became Secretary to the Protector Somerset, and afterwards, on the accession of Elizabeth, he was

appointed Secretary of State. In 1561 he was made President of the Court of Wards. His great talent and assiduity won for him much regard at court, where he was treated with great favour. In 1571 he was created Lord Burleigh, and continued to maintain his distinguished position in the State till his death, in 1598. He resided chiefly at Theobald's, where he often had the honour of entertaining his sovereign, who was "sene in as great royalty, and served as bountifully and magnificently, as at anie other tyme or place, all at his lordship's chardg," &c.

Robert, the youngest son of Lord Burleigh, became possessor of Hatfield by exchange with the king, James I. He inherited much of his father's talent and wisdom, "with a more subtle policy and a superior capacity for state intrigue." For certain secret services to James, during the life of Elizabeth, he was raised by the king to the peerage. Afterwards he was created Viscount Cranbourn, and, in the year following, he was made Earl of Salisbury. After filling the office of sole Secretary of State, he succeeded, on the death of the Earl of Dorset, to the high post of Lord Treasurer. "Shrewd, subtle, and penetrating," he discharged his duties with great ability, and while attending to the interests of his country forgot not his own, having, "by various methods," increased his inheritance to a very ample extent. He died in 1612. The title and estates then descended to his only son, William, who died in 1668, and was succeeded by James, the third earl. The fourth earl, also named James, died in 1694; his great-grandson, the seventh earl, was created Marquis of Salisbury by George III., in 1789. He was the father of the present noble representative of the family of Cecil.

Hatfield House is of vast extent; it is of brick, with stone dressings. It was built

HATFIELD HOUSE.

between the years 1605 and 1611, by Robert Cecil, first Earl of Salisbury. After being suffered to fall into decay, it was restored and beautified by the sixth earl, about the middle of the last century. In 1835, a great part of the west wing was destroyed by fire, little being left of that part of the house besides the outer walls. On this mischief occurring, occasion was taken to effect a general reparation, which was brought to a close last year (1846). The house is in the form of an half H, comprising a centre and two wings, the hollow part being towards the south. The centre is a magnificent example of the Palladian style, and, although of mixed architecture, presents, in its totality, a design of great richness and beauty.

The basement-story contains an arcade, with eight arches, divided externally by pilasters, whereof the upper parts are fluted, and the lower parts enriched with Elizabethan arabesques. The lower pilasters are Doric, the upper Ionic. The wings are massive, and comparatively plain, supported at each corner by square turrets, seventy feet high to the gilded vanes; the space between, comprising three stories, is relieved by a fine oriel window, of two stories. The centre tower, over the grand entrance, is also seventy feet high; it has three stories, with coupled columns at the corners, the whole having an agreeable pyramidal effect. The third story of the tower contains a clock, and also the armorial bearings of the founder, with the date 1611, in which year the present house was finished. The length of the southern front is 300 feet, the centre being 140 feet, and each wing 80 feet wide, with a projection from the centre of 100 feet.

The northern front is plain — a severe simplicity, nearly allied to grandeur, being its chief characteristic; the centre compartment, with its entrance-doorway below and noble clock-tower above, being the only elaboration it contains. Of this front we give a view, as seen from the avenue of trees which marks the approach on this side.



The south front contains the principal entrance, and, from its symmetry and ornate character, is, architecturally at least, the principal one. The east front has, however, certain advantages, which go far towards making it the most interesting, as it is certainly the most picturesque. The view in that direction, whether *from* the house or *of* it, is by far the most pleasing, as the founder well knew when he caused the principal apart-

HATFIELD HOUSE.

ments to be placed on this side. The view from these rooms is of remarkable interest and variety: first there is a noble terrace-walk, with an enriched parapet, over which the eye wanders at will among the clustering flowers of the Elizabethan garden, and from them to the Maze; beyond which is the Park, with its fine sheet of water, surrounded by noble old trees, their deep green reflexions broken ever and anon by the splash of leaping fish, or the sedate movements of the stately swans.

The interior well sustains the rich promise of the exterior. Convenience of arrangement and sumptuousness of decoration are every where united. Two grand staircases, one in the corner of each wing, lead to the principal apartments. These staircases are of oak, richly carved. That in the north-west angle was formerly called the Adam and Eve staircase: much of it is of recent date, having been redecorated since the late calamitous fire. The north-east staircase is all old, and exquisitely carved. This staircase leads almost direct to King James's Room, one of the noblest apartments of the house, the extreme magnificence of which no words can describe: in truth it is too rich, and the eye turns involuntarily towards the grand oriel windows for relief. The ceiling is of exquisite design, and was, till recently, plain white; now it is all gold and colour. The chimneypiece is massive, of white marble; and a central niche over the fire contains a life-size statue of James I. in dark stone. The fire-dogs are of silver; the furniture and the six chandeliers are gilt; the curtains are of white satin; the chair and sofa coverings are crimson velvet; and the carpet, "patent Axminster," is of Elizabethan design, worked in brown, gold, scarlet, and blue. This room contains some of the most important pictures. The Gallery extends the whole length of the south front: it is about 160 feet long, and 20 feet wide. The ceiling is of remarkable beauty, one of the finest examples of a period that was most prolific in such designs. The walls are panelled with oak, and covered with a profusion of carving and other embellishment. Our further remarks on the interior must be brief; many interesting matters we must altogether omit. We hasten, therefore, through the Winter Dining-Room, and pass into the Library, in which, among other treasures, there are some rare old documents. From the Library we may pass into the gallery of the Chapel, which contains a curious old organ, a large window of richly painted glass, and some good pictures. On the north side of the house is the Great Hall; it is 50 feet by 30, and is lighted by three bay-windows, rising the whole height of the hall. At the eastern end is a massive screen, supporting a gallery above, the whole covered with carvings of heraldic badges and other decorations.

The Park is full of fine trees, which from many points offer beautiful little pictures, more particularly when seen in combination with the house or garden terraces. One of these "bits" we have engraved for the initial letter.



Drawn in Lathouut

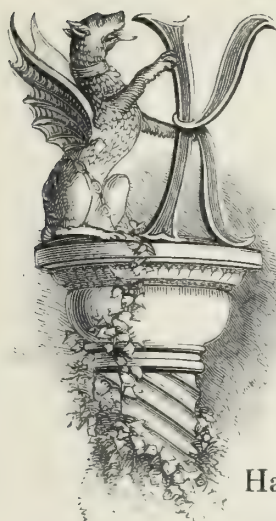
London. Published by Chapman & Hall, September 1st 1847

KNEBWORTH, HERTFORDSHIRE

by F. W. Hulme

KNEBWORTH,

HERTFORDSHIRE.



KNEBWORTH Manor and Fort were granted at the Conquest by William I. to his favourite counsellor and captain, Eudo, surnamed Dapifer. Knebworth was fortunate in the rank or fame of its successive owners during the early periods of our history. In the reign of Edward I. its ancient fort was possessed by the powerful Robert de Hoo; in that of Edward II. it had passed to Thomas de Brotherton, fifth son of Edward I. by marriage with his daughter Margaret, afterwards created Duchess of Norfolk. Its next owner was the famous Sir Walter Manny. It devolved by heritage on Anne, daughter of the Duchess of Norfolk, and wife to John de Hastings, Earl of Pembroke. In the reign of Henry IV. it became the property of John Hotoft, Knight of the Shire for Herts; an eminent man in that reign, and subsequently Treasurer to the Household of Henry IV. His daughter married Sir Robert de Lytton, of Lytton in the Peak of Derbyshire, Governor of Bolsover Castle, and Grand Agister of the Forests in the Peak. His grandson (also named Robert), early in the reign of Henry VII., purchased the property of his maternal ancestry, and thus became Lord of Knebworth. This second Sir Robert de Lytton was of great note and power in his time: his family had always espoused the cause of the House of Lancaster; he fought with Henry VII. at the battle of Bosworth, and was by that king made Keeper of the Great Wardrobe, Under-Treasurer of the Court of Exchequer, one of the Privy Council, and Knight of the Bath. He is mentioned by Perkin Warbeck, in one of his manifestos, as exercising considerable influence in the councils of Henry VII., and was one of the most powerful of that king's supporters, in point of possessions and descent. He held rich lordships in Derbyshire, Cheshire, Northamptonshire, Herts, and Essex. Knebworth became his principal residence. He enlarged the fortress, and changed its character into the elaborate and enriched architecture, which the part of the house now standing, and originally reconstructed by him, still retains.

The family of Lytton had been settled in Cheshire and Derbyshire from the period of the Conquest. Sir Giles de Lytton, nephew to the great Hubert de Lacy, Earl of Chester, whose arms he quartered, followed Richard III. to the Holy Land, and fought with him at Askalon. The Lyttons continued to hold offices of state or trust under successive monarchs till the reign of Elizabeth. Under Henry VIII., William de Lytton was made Governor of Bulloign Castle. Under Elizabeth, Sir Rowland de Lytton, Lord Lieutenant of Essex and Herts, commanded the forces of those counties at Tilbury Fort; and was Captain of that flower of English chivalry, the band of Gentlemen Pensioners, so renowned in the reign of the Virgin Queen.* Sir Rowland Lytton married Anne, daughter of Oliver, the first Lord St. John of Bletsoe, and great-granddaughter of Margaret Beauchamp by her first husband, Sir Oliver St. John. By her second marriage with the Duke of Somerset, this Margaret was the grandmother of Henry VII.; so that Anne, Lady Lytton, claimed the honour of a blood-relationship with Elizabeth, who favoured Knebworth with several visits during her reign.

In the reign of Charles I., Sir William Lytton, Knight of the Shire for Herts, adopted the popular cause, supported by Pym, Elliott, and Hampden, and was one of the commissioners sent to treat with the king at Oxford; those commissioners being chosen from the most powerful country gentlemen of the party. He seems to have been a moderate man, and a sincere patriot; for he opposed the ascendancy of Cromwell no less than the despotism of Charles, and was one of the refractory members whom Oliver confined in Hellhole. By his marriage with Ruth, daughter of Sir Thomas Barrington, of Barrington Hall, Sir William Lytton allied his house with the blood-royal of the Plantagenets; Ruth Barrington being fourth in descent, through the Countess of Salisbury and Richard de la Pole, Knight of the Garter, from George, Duke of Clarence, and Isabel, daughter of Earl Warwick the King-maker.

In the reign of Anne, the heir-male of the Lyttons dying without issue, the estate passed to his cousin, William Robinson, *cew* Norreys, of Guersylt, Denbighshire, and Monacdh, in Anglesey, who, on the maternal side, descended from the Lyttons, and on his father's, from a race still more ancient; tracing, indeed, in a direct and acknowledged line, from the heroes and princes of our earliest history,—Elystan Glodrydd, or the Glorious (godson of King Athelstan), Prince of North Wales, and Lord of all between Wye and Severn; Karadoc Vreicfras; Roderic the Great; and Cadwallader the last of the British kings. His ancestor, Sir William Norreys, married Anne, sister of Owen Tudor, and grand-aunt to Henry VII. His son, Sir Robert, married Anne, daughter of Sir W. Griffiths, Grand Chamberlain of Wales, and his name was of such eminence in the wars of the time, that his son, according to Welsh custom, took the name of Rob's or Robin's son, which was

* The lowest fortune of any gentleman in that noble corps is stated, by one of its members, to have been no less than 4000*l.* a-year in land; equal, probably, to 20,000*l.* a-year at the present time.

afterwards borne by the descendants indiscriminately with the proper patronymic of Norreys. Through later intermarriages this family claim also descent from the Norman houses of Grosvenor, Stanley of Hooton, Brereton of Malpas, and Warburton of Ardely. The great-granddaughter of this William Robinson, who took the name and arms of Lytton on succeeding to the estates of his maternal ancestry, was Elizabeth Warburton Lytton, who became sole heiress and representative of the families of Lytton and Robinson. She married William Earle Bulwer (brigadier-general), of Heydon Hall and Wood Dalling, Norfolk ; lands which had been in possession of his family since the Conquest. (See Burke's "Commoners," and Bloomfield's "Norfolk.") By this marriage there were three sons : 1st, William Lytton Bulwer, the present possessor of Heydon ; 2nd, the Right Hon. Henry Lytton Bulwer, Minister Plenipotentiary at the Court of Madrid, to whom his grandmother bequeathed a considerable fortune ; and Sir Edward Bulwer, Bart., who succeeded to his mother by will, in December 1843, and took the surname and arms of Lytton.

The ancient house of Knebworth is described in an early number of the "Gentleman's Magazine." It was a large quadrangular building, the front, or east side, being part of the early fortress, and dating as far back as the time of Edward III. Three sides of the pile were, however, removed, as both too vast and too ruinous to inhabit, by the late Mrs. Bulwer Lytton ; and the fourth side, which was built in the reign of Henry VII. by Sir Robert Lytton, forms the present residence. It was repaired and restored by Mrs. Bulwer Lytton and the present possessor, Sir Edward Bulwer Lytton.

The house stands on what Sir Henry Chauncy calls "a dry hill in a fair large park, stocked with the best deer in the county, excellent timber and well wooded, and from whence you may behold a most lovely prospect to the east."

The exterior consists of two wings of the purest Tudor architecture, flanked by highly ornamented turrets, surmounted with cupolas and gilded vanes. The windows are all in stone mullions with small panes, and most of them in stained glass. At the east or entrance-front is a tall square tower, with flag turret and massive projecting porch. The west or garden-front is peculiarly elaborate, and covered with the profuse heraldry of the period, in arms, rebuses, badges, &c. The centre is formed by a circular tower, squared towards the base, with projecting embayed window, and the initials R. L. (Robert Lytton), with the date 1499, over the door. On this side, a garden stretches into the park, laid out in the style favoured in the reign of James I., with stone-pierced balustrades, straight walks, statues, and elaborate parterres. The other sides of the house, viz. the north and east, are approached by stately avenues of limes and chestnuts.

On entering through the porch there is a narrow corridor, covered with armour of different dates. Over a door leading to the butteries hang a crusader's chain-mail, and the gigantic double-handed swords of the same age. But the chief part of the armour here is of the more recent date of the Civil Wars.

On entering the park from the London road is a picturesque Lodge, which formed part of the ancient gateway in front of the quadrangle, and was removed by Mrs. Bulwer Lytton to the present site. The road winds through a richly wooded deer-park for about three-quarters of a mile, and, skirting the garden-front, approaches the house at the east.



The Mausoleum, a beautiful Palladian building of stone erected by Mrs. Bulwer Lytton, and the grey, venerable Church, which

stands within the park, about one hundred yards from the house, partially serve to break the wide prospect to which Sir Henry Chauncy refers.

To the left is the Screen Hall, about fifty-six feet long, twenty-four broad, and thirty in height; the ceiling of this hall is of the date of Henry VII., the screen was added in the reign of Elizabeth, and the arms of Sir Rowland Lytton, quartering those of Booth and Oke, of which families he was heir-male, are carved on the panels. Above the screen is the Minstrels' Gallery. The oak panels that surround the hall and ascend to a considerable height, with the columns at the extreme end, are of the date of Charles I., and above them are carved deers' heads with gigantic antlers. There are three figures in complete knight's armour in this hall, of the several dates of Henry VII., Henry VIII., and James I.; and trophies, of the dates of Elizabeth and Charles I., are suspended on the piers between three Gothic pierced windows. The fire-dogs on the ample hearth are peculiarly massive, and of the time of Henry VII., having the supporters assumed by Sir Robert de Lytton. One of the doors at the extreme end is connected with a curious relique of ancient manners, of which a few similar instances are still to be found in our old halls; it leads to a spacious cellar raised on arches, to which it was the custom, in the less sober age of our fathers, for the revellers to retire after dinner, with the noble design to drink out a bin undisturbed. The corresponding door gives access to the Oak Drawing-room, a room thirty-six feet in length, paneled in deep wainscot, with a curious and massive chimneypiece rising to the ceiling, and carved with the arms and supporters of Lytton. The upper compartments of the stone mullion windows are emblazoned with the arms of Booth, Godmanston, and

Oke; quarterings brought into the family by the marriage of Sir W. Lytton (temp. Henry VIII.) with the heiress of the Booths. This room is hung round with portraits, chiefly those of the family, but with some of a more general interest. There are small heads of Elizabeth, Mary Stuart, and Cardinal Wolsey, a fine portrait of Algernon Sidney in his youth, another of Andrew Marvel, two by Rubens of the Duke of Alba and Clara Eugenia, one of Galileo, and one of the Elector Palatine, husband to Elizabeth Stuart. This room communicates with the Library; a spacious apartment, with one large deep-set oriel window, facing the garden. The bookcases, of carved Gothic work in dark oak (surmounted by the crest of Norreys, the Cornish chough, which, according to Welsh heraldry, denotes royal descent), line the room throughout. The chimneypiece, of carved stone, is blazoned with the arms of Grosvenor, Stanley, and Robinson, Beaufort, St. John, and Lytton; and the stained glass of the windows contains other armorial bearings of the joint descents of the families of Lytton and Robinson. In this room are two antique tall bronze candelabra, with lamps inlaid with silver, which were dug up in Apulia, and purchased by Sir Edward at Naples. The Neapolitan government refused for a long time to permit them to leave the country, and it was only upon the decision of a learned antiquary, that they were of the date of Joan of Naples, and not Roman antiquities, that they were consigned to their present proprietor. Assuming that date to be correct, though there is strong evidence to believe them genuinely Roman, they are wonderfully well preserved, and their shape and form are of exquisite taste and workmanship. From this room we pass to the Staircase, formed by a double flight of oak stairs, with curiously wrought balusters, ornamented with lions supporting armorial shields. Two long mullion windows with richly stained glass, illustrating the descent of Ruth, Lady Lytton, from the Nevilles and Plantagenets, light this interesting part of the house. The walls are covered with armour, banners, and portraits; among the last is a full-length of the Regent Murray, another half-length of Henry, Prince of Wales, and a vast equestrian portrait of the Emperor Charles V.: the rest are family portraits, including one of Sir Edward by Von Holst. Ascending the flight to the right, we pass through a carved screen-work into the lobby, leading to the State Apartments, four in number. The first is a small square room, extremely curious from the antiquity of its decorations. The wainscot, in oak carving, represents the Cardinal Virtues; the walls are covered with gilt stamped leather, and the ceiling is blazoned with heraldry. In this room are some interesting portraits, viz. of the Earl of Strafford and his widow, of Lord Darnley, of Sir Philip Sidney, said to be given by him to Sir Rowland Lytton, of Sir Robert Cecil (first Lord Salisbury), said also to be a gift, of Bussy d'Amboise, *homme de sang et de feu*, and Sir Francis Russell, who married a daughter of Sir William Lytton. There is a curious oak cabinet, of the reign of Henry VIII., in this room. Passing through a carved oak door we enter the next in the suite, a somewhat long but narrow room, hung with rich tapestry glitteringly wrought in

bugles. Between the windows is a superb Venetian cabinet, in tortoiseshell and silver. There is a picture by Rembrandt, called "*The Magician's Study*," over one of the doors; and above the high oak chimneypiece is a portrait of the young Duke of Gloucester, son of Charles I. Folding-doors open from this room into the oval room, and thence into the principal drawing-room, formerly called the Presence Chamber. These rooms are decorated *en suite*; the ceilings represent nearly ninety quarterings, and the frieze the principal descents, by alliance, from the Tudors and Plantagenets; corresponding heraldic devices are blazoned on the windows of the whole suite. The walls are in green and gold, depicting the crests, badges, and motto of the family. There are several excellent pictures in these rooms; viz. a "*Magdalene*," by Carlo Dolce, in his best manner; a most beautiful "*Madonna*," by Gallego, a Spanish artist little known in this country, but of high repute in his own: he was a pupil of Albert Durer. Nothing can exceed the finish and exquisite colouring of this lovely picture. There is also a "*Holy Family*," by Albert Durer; the head of the Virgin is beautiful. "*The Flight into Egypt*," by N. Poussin; a portrait of Marie de Medici by Tintoretto; and the celebrated masterpiece of Lancret, so often engraved, of "*The Dancing Group*." There is also a charming bit by Charles le Brun; a portrait of Edward VI., given by him to Sir William Lytton; an "*Oriental Fair*," finely painted, the artist unknown; a "*Battle-piece*" by Wouvermans; a landscape by Salvator Rosa, "*Acis and Galatea*;" and four full-length family portraits connected with the genealogical decorations of the apartments.

The furniture throughout this suite corresponds with the antiquity of the apartments and character of the decorations, comprising some rare and genuine examples of the taste of our forefathers. There are, in particular, two tables in ivory and ebony of the reign of Henry VIII.; two cabinets in oak and gold of that of Henry VII.; an early Venetian table of extreme beauty; and several chairs in the old Genoese cloth of gold, as fresh as if wrought but yesterday. Here are also two of the ivory and gold chairs formerly belonging to Tippoo Saib, presented by Lord Wellesley to Queen Charlotte, and sold after her death; and some fine specimens of sculpture on marble pedestals: the "*Laura*" of Canova; the "*Mercury*," and "*Shepherd's Boy*" of Thorwaldsen; the "*Flora*" of Gibson, presented to Sir Edward by that exquisite artist; and the busts of the four Italian poets, Petrarch, Ariosto, Dante, and Tasso, in alabaster. At the end of the old Presence Chamber formerly ran the Picture Gallery, removed by Mrs. Bulwer Lytton. The suite now terminates by a stained glass window, on which is painted the full-length of Henry VII. with the subjoined inscription:—

"King Henry the VII., to whose blood are akin the heirs of Sir Robert de Lytton of Knebworth, K.B., Privy Councillor and Keeper of the Great Wardrobe, A.D. 1508; 1st. by Margret Beauchamp, from whom descended Anne St. John, wife of Sir Rowland Lytton, temp. Elizabeth. 2dly. by Anne, sister of Sir Owen Tudor and wife of Sir William Norreys, temp. Henry VII., from whom descended William Robinson Lytton, temp. Anne."

The chimneypiece is a beautiful Gothic specimen of carved stone gilt and blazoned, with the following punning motto on the frieze,—“*A Dieu foy, aux amys foy.*”

Returning to the staircase we descend the first flight, and turning to that at the left pass by a full-length statue, in carved wood, of Sir Walter Raleigh ; to a lobby, communicating on one hand with the Minstrels' Gallery, on the other, through a very curious oak door, to the Round-Tower Chamber. This last is covered with stamped leather, white and gold, and commands, from the deep-set window, a beautiful view of the gardens. It contains portraits of Madame Dubarry, mistress to Louis XV. ; of Ninon de l'Enclos ; and one or two other persons of better repute : amongst them, Viscountess Falkland, daughter of Sir Rowland Lytton—a charming face. In a lobby adjoining the tower is a stone bust of Prince Charles Edward. In the Music Gallery is a long picture of “*Moses in the Bulrushes*,” which unluckily hides the old *œil de bœuf*, so rare in English halls. A corridor leads from the Music Gallery to the principal sleeping chambers, which are, for the most part, in character with the rest of the house.

The *Falkland Room* is uniformly in the style of Charles II., with family portraits of that date : viz. Margaret, daughter of Sir William Lytton, and wife of Viscount Hewyt ; another daughter, Dorothy, wife of Sir Francis Barrington of Barrington ; a third, Judith, married to Sir Nicholas Strode ; and fourth, Elizabeth, married to W. Windham of Felbrigge, ancestor of the celebrated statesman. Over the chimneypiece hangs a half-length of Charles II. in armour.

Another room, called *the Hampden*, is of a much earlier style of decoration and furniture than that which the name betokens. The curious old bed, the wardrobe, chimneypiece, &c., are about the time of Henry VIII. or Edward VI.

But the two most interesting rooms in this part of the house are, 1st, that called Queen Elizabeth's, which is carved entirely, with magnificent old tapestry in fine preservation, and in which are a vast bed of carved oak, a rude chimneypiece supported by quaint stone figures, &c. ; 2d, the room called Mrs. Bulwer Lytton's, and occupied by her in her lifetime. This contrasts with the rest of the house, and is entirely modern. The walls, paneled in wainscot, white and gold, are hung round with her own drawings and paintings, some of which are of no common merit for a lady artist ; here also are collected the portraits of her immediate family, her three sons, her mother, Sir Edward's children, &c. But the feeling which dictated the character of this room is best told, perhaps, by the following inscription over the chimneypiece :—

“*This room, long occupied by Elizabeth Bulwer Lytton, and containing the relics most associated with her memory, her Son trusts that her descendants will preserve unaltered. Liberis Virtutis exemplar.*”

The Village is long, straggling, primitive, and rural ; the cottages neat, and all provided with gardens. In the centre is an alms-house for widows, built by the late Mrs. Bulwer

KNEBWORTH.

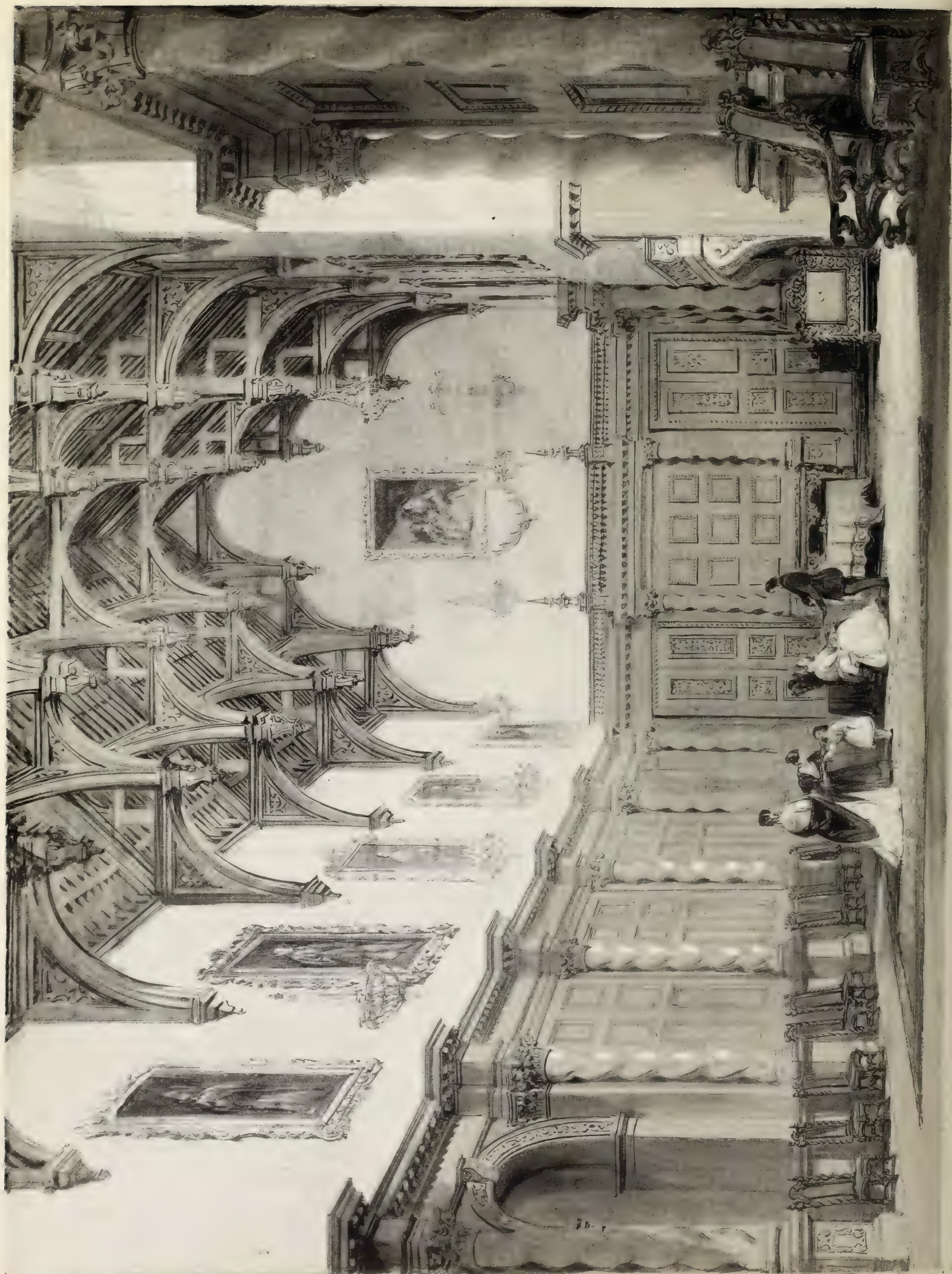
Lytton, whose interest in all that concerned the poor of the neighbourhood, or the maintenance of the several duties connected with property, is visible everywhere.



The Church of Knebworth is worth visiting. In the private Chapel of the family are some very beautiful and costly marble monuments to several of the Lyttons, surmounted by faded banners, and the crested helmets of some of that line, said, by Mr. Pratt, to be among the finest and rarest specimens he has seen in England: their dates appear to be those of Henry IV., Henry VII., and Elizabeth.

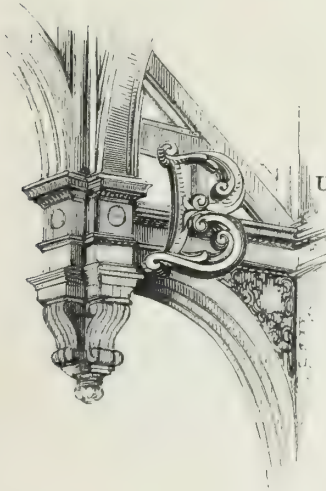
A very interesting little tale was published in the last century, called “Jenny Spinner, or the Hertfordshire Ghost,” the scene and incidents of which are laid at Knebworth, and founded upon the traditional superstition that in certain apartments, called “the Haunted Rooms,” the whirr of a spinning-wheel was heard at night. The book is extremely rare, and appears to have furnished Sir Walter Scott with the idea of the parish-clerk of Gandercleugh, in “Old Mortality.”

As the seat and residence of Sir Edward Bulwer Lytton, Bart., the accomplished Author who occupies so prominent a position in the Literary History of the age and country, Knebworth cannot fail to possess an interest beyond that which it derives from antiquity and picturesque character; we, therefore, have devoted to it greater space than we are usually able to appropriate to a single subject.



BURGHLEY HOUSE,

NORTHAMPTONSHIRE.



BURLEIGH, or Burghley House, the princely seat of the Marquis of Exeter, is one of the most magnificent mansions of its period ; it has come down to us intact, and is perhaps more interesting—from its associations with the “glorious days”—than any other edifice now remaining in the kingdom. The halls are still standing where the famous Lord Treasurer entertained his Sovereign and her dazzling court ; while Nonsuch, Theobalds, and Cannons have vanished—their sites are ploughed over ; and Kenilworth has become a venerable antiquity, a moss-covered ruin.

In the reign of the Confessor, Burghley was let to farm by the Church of Burgh, to Alfgar, the king's chaplain, for his life. The crown having seized it at his death, Abbot Leofric redeemed it for eight marcs of gold. In Domesday Book it is rated at 40s. As usual in the feudal ages, it often changed hands, when treasons and rebellions were every-day occurrences. In the 9th of Edward II. Nicholas de Segrave was possessed of Burleigh, which had descended to Alice de Lisle, as part of the inheritance of John de Armenters. The successor of Nicholas de Segrave was Warine de l'Isle. He was one of the great men who, in the 14th of Edward II., took up arms against the King, under the command of Thomas Earl of Lancaster ; was made prisoner with him at the battle of Barrow Bridge, and the week following executed at Pontefract. In the 1st of Edward III., Gerard de Lisle, son of the above Warine, was restored to his father's possessions, and accompanied several times the King in his wars with Scotland and France. After undergoing many of the usual changes to which property was subjected in such uncertain times, it finally passed into possession of a family named Cecil, as we now spell it, although it appears to have enjoyed many variations of orthography in its transition. The founder of the house and family was a gentleman named William Cecil, who accompanied the Duke of Somerset to Scotland. At the battle of Musselburgh field he

narrowly escaped being killed, a gentleman who out of kindness pushed him out of the level of a cannon, having his arm shattered as he withdrew it. On his return he was made Secretary of State, and in some political trouble was sent prisoner to the Tower : but no charge being brought against him he was released from his captivity, again made Secretary of State, became a Privy Councillor, and received the honour of knighthood. During the reign of Mary, he attached himself much to the fortunes of her younger sister, Elizabeth. When she ascended the throne, fresh honours were lavished on him : he became Chancellor of the University of Cambridge, Master of the Court of Wards, Baron Burleigh, Lord High Treasurer, and Knight of the Garter. He was much afflicted with gout in his latter years, and on one occasion when he was confined with an attack of it, at his house in the Strand (called Burleigh House, where a street of that name is now built), the Queen condescended to visit him. On one of these occasions, coming with a high head-dress, and the servant, as she entered the door, desiring her to stoop ; she replied, " For your master's sake I will stoop, but not for the King of Spain." He died in 1598, having been Lord High Treasurer twenty-six years, and was buried in the parish-church of St. Martin, Stamford. A superb white alabaster monument, sixteen feet high, is raised over his tomb ; his figure lies under a canopy supported by several black marble columns. It is in the style of the period, and stands under the arch of the north aisle and body of the church.

Thomas, Lord Burghley, the Lord Treasurer's eldest son, was created Earl of Exeter in 1605 ; and Henry, tenth Earl of Exeter and eleventh Lord Burghley, his lineal descendant, was created Marquis of Exeter in 1801. His son, Brownlow Cecil, the second Marquis, who succeeded his father in 1804, is the present possessor of the princely mansion and estates.

The mansion we are about to notice is built on ground where there is but little undulation of surface, and stands about a mile and a half from the old town of Stamford, in Northamptonshire, separated from Lincolnshire by the river Welland, which runs through Stamford. At the northern extremity of the domain stand the park lodges : they are extremely handsome erections, and more than usually important buildings for such purposes. Although built so recently as the year 1801, by Henry the tenth Earl, they are in perfect harmony of design with the main edifice. The cost of their erection exceeded 5000*l*. The park is about two miles in length and a mile and a half in width. It was arranged and planted by the famous " Capability Brown," and is well adorned with fine ash, elm, chestnut, and other trees, as well as plantations of shrubberies. A temple, grottos, and picturesque buildings for domestic or agricultural services, add to its beautiful character. It is well stocked with deer. On entering the park to proceed to the house, a noble piece of water, three quarters of a mile in length, is spanned by a handsome bridge of three arches, having the balustrades decorated with four

statues of lions couchant. In the park enclosure are the remains of the ancient Roman road, called Ermine Street, from Stilton through Castor to Stamford : it is easily traceable in many parts.



On arriving opposite the mansion, the eye is bewildered at its unusual extent : its numerous turrets, and the spire of the Chapel rising above the parapets, give it the aspect of a town comprised in comparatively diminished area, rather than a single abode. The appended engraving exhibits a portion of the west front. The mansion stands in an extensive lawn. Mr. Gilpin, in his "Tour to the Highlands," thus describes it :—" Burghley House is one of the noblest monuments of British architecture of the time of Queen Elizabeth, when the great outlines of magnificence were rudely drawn, but unimproved by taste. It is an immense pile, forming the four sides of a large court, and although decorated with a variety of fantastic ornaments, according to the fashion of the time, before Grecian architecture had introduced symmetry, proportion, and elegance into the plans of private houses, it has still an august appearance. The interior court is particularly

striking : the spire of the Chapel is neither, I think, in itself an ornament, nor has it any effect, except at a distance ; when it contributes to give this immense pile the consequence of a town." Horace Walpole says, John Thorpe was the architect ; and that he superintended the erection of the greater part of this stupendous building. This assertion is corroborated by the plans, still extant, in this celebrated architect's collection of designs, now in the Soane Museum. It is built of freestone and forms a massive parallelogram, enclosing a court 110 feet long and 70 feet wide. The principal entrance is on the north side, and offers a frontage of nearly 200 feet, pierced with three ranges of large square-headed windows, divided by stone mullions and transoms. The outline is varied by towers at the angles surmounted by turrets with cupolas ; the frontage is varied by advancing bays between the towers ; a pierced parapet, occasionally embellished with ornaments that mark the Elizabethan era, crowns the walls. The chimneys are constructed in the hollows of Doric columns, which are in groups, connected by a frieze and cornice of the order ; as they are very numerous, and of fine proportions — rising



BURGHLEY HOUSE.

loftily in the air—they combine with the turrets, &c. to give a great variety of forms to the superior portion of the main design. In the arched roof under the passage to the interior court, which was in the first instance intended to be the chief entrance, are escutcheons of the family arms, on one of which is inscribed “W. DOM de Burghley, 1577,” being the year when that part of the house was built. On the opposite side of the court, over the dial and under the spire, is carved the date 1585, which indicates when that part was erected; and on the present entrance, on the northern side, stands the date 1587 between the windows. The house has been much adorned by various successive possessors, and at the present time few seats, either in England or on the Continent, can vie with Burghley House.

Queen Elizabeth frequently visited her favourite minister, her Lord Treasurer, here; and on April 23, 1603, James I., on his journey from Scotland, came to Burghley: the next day, being Easter Sunday, he attended divine worship at the parish church, St. Martin's, Stamford, when the Bishop of Lincoln preached before him.



Entering the court, the beauties of the architecture become apparent. The appended engraving represents the entrance from the courtyard. The eastern side is the most highly decorated, and its three stories adorned with the Doric, Ionic, and Corinthian orders, in super-position. Above the last are two large stone lions, supporting the arms of the family. Over an arch before the chapel is a bust of King William III.; the balustrades are enriched with a variety of sculptured vases. Four large gates from the various sides open into the court, and give entrance to the several portions

of the building, which contains nearly one hundred and fifty apartments, many of them of great dimensions, all furnished suitably for their purpose, and a considerable number in gorgeous profusion of decorative ornament and splendid furniture. It is one of the few palatial mansions of a refined, gay, and brilliant period, which remain carefully preserved, and undisturbed by modern upholsterers. It is impossible to speak too highly of the elegance and splendour of the interior. The first apartment on entering is the spacious Hall: from some of the remaining features of its construction, it has been imagined that the great Lord Treasurer did not build a new house from the foundation, but that

an edifice existed to which he imparted vastness by the additions he made. The dimensions of this Hall show at once that it includes a noble space, being sixty-eight feet long and thirty feet broad. It receives light from two large windows, and has a fine open-worked timber roof, springing from corbels, very similar in idea to the roofs of Westminster Hall, and the Parliament House at Edinburgh. The chimneypiece is in perfect keeping with the Baronial Hall, and is of stone, finely sculptured, bearing for its principal device in the centre the shield and supporters of the founder of the family; it is also ornamented by a number of pictures, some of which are portraits. There are statues in marble of life size, one of which, very much esteemed, represents Andromeda chained to the rock, and the Sea-monster. It was purchased in Rome, a century ago, by the fifth Earl of Exeter, for 300*l*. “Drakard’s Guide” attributes it to Peter Stephen Monnot; but Brydges, in his “History of Northamptonshire,” says it is by Domenico Guidi.

From the Hall, visitors pass through the Saloon, and up the ancient grand vaulted stone staircase in the north-west part of the house, to an apartment called the Chapel Room, which contains nearly fifty pictures, mostly of sacred subjects. A true description of the numerous pictures in the different rooms is sadly wanted, as we find one here called *Titian’s Wife and Son, attributed to Teniers!* in “Drakard’s Guide,” published at Stamford. Here also stands a model of the Holy Sepulchre at Jerusalem, curiously inlaid. The Chapel, to which the preceding serves as an ante-room, is spacious, being forty-two feet long, thirty-five feet wide, and eighteen feet high. The ceiling is panelled and studded with devices; the side-walls are wainscoted half-way up, and at intervals are placed, on pedestals, ten antique bronzed figures, of life size, each holding a lamp. Festoons of fruit and flowers, carved by Grinling Gibbons, are its principal ornaments. Many of the finest apartments in the house, such as chimneypieces, are profusely decorated with his valuable carving. A seat on the left-hand side, nearest to the altar, is pointed out as having been occupied by Queen Elizabeth when on a visit to Burghley. There are some large pictures placed on the walls of another space, which forms also a portion of the Chapel at the western end. This part, thirty-one feet long and twenty-four feet broad, is wainscoted to the ceiling, and is filled with open seats, for servants and others connected with the family to attend divine service.

The gorgeous Ball-room succeeds, fifty feet in length, twenty-eight in width, and twenty-six in height. The walls are painted with historical and other subjects by Laguerre. The candelabra, which are placed on pedestals of japan gilt about two feet high, are truly splendid. Two of them, placed by the sides of the lofty bow-window, are the figures of Negroes kneeling, and supporting the lights on their heads. The Brown Drawing-room, filled with pictures and a carved chimneypiece by Gibbons, leads to the Black Bed-chamber, so called from the hangings of the bed, which are of black satin lined with yellow; the chimneypiece here is also by Gibbons. The west Dressing-room has in the window recess a toilette-table, set out with richly gilt dressing-plate. The north-west

BURGHLEY HOUSE.

Dressing-room is hung with pictures; indeed every one of the principal rooms boasts of pictorial decoration, and among the profusion are many fine examples of ancient art. In a small apartment called the China Closet is an extensive gathering of varied specimens of antique Chinese, and Indian porcelain. Queen Elizabeth's Bed-room is hung with tapestry, and contains an ancient state bed with hangings of green embossed velvet, on a ground of gold tissue; with chairs to correspond. The toilette-table is set out with richly chased dressing-plate. A number of other apartments in this range follow, similarly furnished and adorned. On the south side of the house there is another suite of grand apartments called the George Rooms, which were decorated in 1789, under the express direction and control of Brownlow, earl of Exeter, who selected the whole of the ornaments from publications of ancient architecture in the library at Burghley. His lordship directed the whole, without the assistance of any professional person. The rooms are wainscoted with the finest Dutch oak, of a natural colour; the ceilings are mostly painted by Verrio, in mythological subjects; carving, gilding, and tapestry, are profusely employed; the furniture is of corresponding magnificence; and pictures, sculptures, and antiquities are dispersed, to add to the general embellishment. The Dining-room contains two superb sideboards laden with massive silver-gilt plate; a silver cistern weighs 3400 ounces, and a lesser one 656 ounces: there are also coronation dishes, ewers, &c. Two apartments are Libraries; they are filled with many MSS., fine and rare books, antiquities, and an extensive collection of ancient coins.

The new State Bed-room, in the suite of George Rooms, contains a state bed, which has the reputation of being the most splendid in Europe. It stands on a base or platform, ascended by a couple of steps. A canopy, richly carved and entirely gilt, is supported at the angles by clusters of columns rising from elaborate tripods, which support the canopy or dome. The height of this construction, which resembles a temple, is twenty feet from the ground; 250 yards of striped silk coral velvet and 900 yards of white satin are employed in the hangings. The bed is a couch, which stands under the temple. The fifth George Room is called "Heaven," from the multitude of Pagan deities with which Verrio has covered it; and the grand staircase (not the vaulted one) is usually called "Hell," in consequence of the painted ceiling representing the poetic Tartarus.

It would be vain to attempt a minute description of all that interests the learned or accomplished visitor; a volume has already been published, which in itself is but an abridged account. Every faculty of rational enjoyment is gratified to repletion in viewing the gorgeous halls of Burghley House.

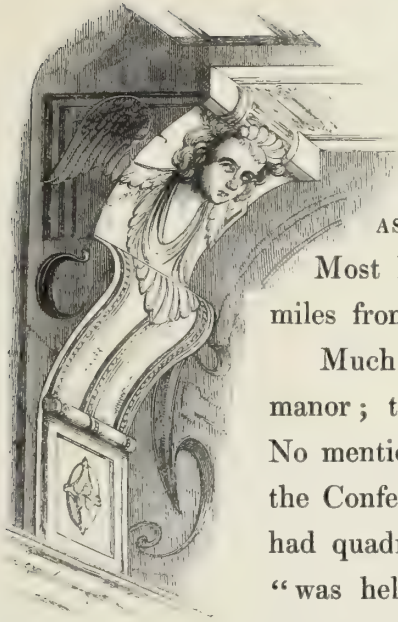


Engraved from a drawing by J. G. Thompson & H. J. G. 1844

CASTLE ASHBY NORTHAMPTONSHIRE

CASTLE ASHBY,

NORTHAMPTONSHIRE.



CASTLE ASHBY, the venerable and deeply interesting seat of the Most Noble the Marquess of Northampton, is situate about eight miles from the town of Northampton.

Much curious information exists concerning the early history of the manor ; to which, however, we shall not be able to enter at any length. No mention is made of the Saxon lord of "Asebi ;" but in the time of the Confessor it was rated at twenty shillings yearly : this yearly value had quadrupled at the time of the Domesday Survey, when the estate "was held by Hugh, under the countess Judith." In the reign of Henry III., the manor was seized under a forfeiture, incurred by David de Esseby, for aiding the confederate barons against the king. After the battle of Evesham, the estates of all these barons were confiscated ; but by the subsequent conciliatory policy of the sovereign, the offenders were allowed to redeem their lands by payment of five years' value within three years. This boon led to much disputation and some violence between the *de jure* and *de facto* holders ; and in the case of Esseby (Ashby), Alan la Zouch, the then holder, died of fever induced by wounds inflicted on him before the king's justices in Westminster Hall, by Earl Warren (guardian of Isabella, grandchild of David de Esseby), who sought to recover the estates for his ward. Immediately after this outrage Earl Warren fled, but was pursued by Prince Edward, son of the king, who captured him, and it was only by much crying for mercy, and many protestations of making such reparation as he could, that he saved himself from immediate punishment.

It is not necessary to trace the various hands through which Castle Ashby passed subsequently to this period, until we arrive at the fifteenth century, when the estates became the property of the Compton family, ancestors of the present noble possessor, who only succeeded in establishing a claim by a re-purchase in 1465, after fifty years' possession, in consequence of "rival nuncupative wills" made by previous owners. Sir William Compton, the purchaser, was the head of a family long settled at Compton Winyate, in Warwickshire, from which place the family name was derived ; at the death of his father, Sir William had not attained his majority, and being in ward to Henry VII., was chosen by the king to attend his son Prince Henry, who, on subsequently ascending the throne, gave him an

appointment as groom of the bed-chamber. Sir William, then Mr. Compton, soon became a favourite with the sovereign, one of whose freaks was to attend *incog.* a tournament got up by some of the courtiers, on which occasion he was attended by his favourite, Mr. Compton, who received a dangerous wound by an accidental collision with Sir Edward Nevill. In November 1510, the king proclaimed a tournament, "at which he with his two aids, Charles Brandon, afterwards Duke of Suffolk, and William Compton, gave an universal challenge with the spear at tilt one day, and at tourney with the sword the other." Magnificently accoutred, the royal party entered the lists, gained great distinction, and received the prize. Afterwards, in 1511, the king granted to William Compton Esq., "his trusty serv'nte and true liegman, for the good and (acceptable) s'vyce whiche he hathe doone to his Hignesse, and durynge his lyfe entendithe to doo," the manor of Tottenham, in Middlesex, and he was honoured, in the following year, with an armorial augmentation out of the royal arms. "Mayster Compton," as he is called in an old MS., became Sir William in 1513, being knighted by the king after the battle of the Spurs (5 Hen. VIII.). He died in 1528, after retaining through life the confidence and regard of his wayward master, from whom he received many valuable marks of attachment. His son Peter, who was only six years of age, became the ward of Cardinal Wolsey, and afterwards of the Earl of Shrewsbury, to whose daughter he was married. He died in his minority, leaving one son, Henry Compton, who was knighted by the Earl of Leicester in 1566, and summoned to parliament by writ, as Baron Compton, in 1572 (14 Eliz.). About this time another attempt was made to wrest the estate of Ashby from the Compton family, which, however, ended in a compromise between the contending parties, each making some concessions, "for the finall endinge of all sutes and controversies." Lord Compton was one of the Commissioners deputed to sit in judgment on Mary queen of Scots.

William, second Lord Compton, married the daughter and heiress of Sir John Spencer, alderman of London, and thus obtained a large addition to his possessions. This union would appear to have been made secretly, and without the consent of the lady's father; it took place at the church of St. Catharine Colman, Fenchurch St., as the register shews: "18 Apr. 1599, William Lorde Compton, and Elizabeth Spencer, maryed, being thrice asked in the churche." Lord Compton, by reason of zealous service, was regarded with great favour by James I., who made him President of the Council within the marches of Wales, to which he added the honour of Lord Lieutenant of the Principality, and the counties of Worcester, Hereford, and Salop. In 1617 he was created Earl of Northampton. He died in 1630, and was succeeded by his only son Spencer, who became one of the most distinguished men of the age. He was an accomplished linguist, and filled posts of much distinction about the person of the king; ultimately taking an active part in the great civil war, and after many brilliant feats of arms he was killed at Hopton Heath. He left six sons, all worthy of their heroic father, distinguished like him for their devotion to the royal cause.

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James, the eldest son of the loyal and gallant peer, became his successor—the third Earl of Northampton. At Hopton Heath he was carried wounded from the field, immediately before his father received his death-wound: afterwards, he greatly distinguished himself in the king's service, particularly at Lichfield. On the Restoration he headed a troop of two hundred gentlemen, “clothed in grey and blue,” at the entry of Charles II. into London; and “his loyalty was subsequently rewarded with several honourable appointments, which he held till his death, at Castle Ashby, December 15, 1681.” George, fourth Earl, died in 1727, and was succeeded by his eldest son, James, fifth earl, who was summoned to the House of Peers, by writ, in 1711. He married Elizabeth Shirley, Baroness Ferrars, of Chartley, by whom he had issue, and left Charlotte, his only surviving child, who married the first Marquess Townshend. George, the sixth earl, after enjoying his title but four years, died without issue, and was succeeded by his nephew, Charles, seventh earl, a nobleman of considerable accomplishments, who was made ambassador extraordinary to Venice in 1763. He died at Lyons, on his way home, leaving an only daughter, Elizabeth, wife of the late, and grandmother of the present, Earl of Burlington. Spencer, eighth earl, brother of the preceding, was succeeded, in 1797, by his only son, Charles, ninth earl, who was created Baron Wilmington, Earl Compton, and Marquess of Northampton in 1812. On his death, in 1828, the titles and estates devolved on his only son, Spencer Joshua Alwyne Compton, born in 1790,—the present Marquess of Northampton.

The noble marquess is not alone distinguished by high descent and lofty position; few persons of the age have more assiduously cultivated science and letters. His lordship is president of the Royal Society, and member of various other learned Institutions; and his “annual gatherings” of distinguished or accomplished men at his mansion in London, have been among the most gratifying and beneficial events of a period which recognises genius as a distinction, and gives its proper *status* to mind.*

Castle Ashby is about two miles from the White-Mill Station, on the Northampton and Peterborough Railway, from which a convenient road offers facilities to vehicles, while pedestrian visitors may shorten the distance, and enjoy extensive prospects of scenery, by taking a footpath over the hills—thus at once saving time and augmenting enjoyment. On ascending the first of these hills, he sees before him an extensive valley; on the opposite hill is placed the castle, of which, however, as yet he can obtain no glimpse, being hidden

* We borrow a passage from Mr. Robinson's “Vitruvius Britannicus,” which conveys a compliment as justly merited as it is well expressed. “On the resignation of the Duke of Sussex, the Marquess of Northampton was elevated to the chair of the Royal Society; and if ardent zeal in the pro-

motion of scientific truth, unaffected affability of manners liberal and unostentatious hospitality, and exemplary private character, are deemed qualifications for the blue riband of science, his lordship's claim to the distinguished honour must be universally admitted.”

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from his view by a dense mass of noble trees, which protect it from the northern winds.



From this point the church is an object of much beauty in the landscape, and being partially screened by fine trees, offers, as the visitor proceeds towards it, many pleasing and picturesque combinations. Emerging suddenly from under thick foliage, we tread upon an extended lawn, and the whole of the southern front of the mansion is at once in sight: its symmetrical regularity, its not unhappy marriage of

English with Italian, its stately octangular towers, and the silvery grey of its time-bleached walls, all combine to produce a most agreeable impression. It is placed on the crest of the hill, the slope in its rear, a large tract of table land in front; at right angles with the front a most magnificent avenue of noble trees passes far into the distance, terminating on the northern side of Yardley Chase.

Mr. Robinson, in the “*Vitruvius Britannicus*,” relates all that is known regarding the erection of the house. “The castle, embattled by license to Bishop Langton, in the reign of Edward I., was the occasional residence of successive proprietors. Sir William de la Pole, and Margaret Peveril, his wife, in 1358, dated a feoffment of their manors of Ashley and Little Brington at “*Castell Assheby* ;” but when acquired by the family of Grey de Ruthyn, in the fifteenth century, its proximity to their patrimonial seat at Yardley Hastings, would naturally lead to its partial and, ultimately, entire desertion. A century had scarcely elapsed before Leland thus recorded its desolate condition. “Almost in the middle way betwixt Welingborow and Northampton I passed Assheby, more than a mile off on the left hand, wher hathe bene a castle, that now is clene downe, and is made but a *septum* for bestes.” By a survey in 1565, it appears that George Carleton, Esq., under a lease granted by Sir William Compton for sixty-one years, held the site of the manor and farm of “*Asheby David*,” with all the demesne lands, “whereunto pertaineth the old ruined castle.” Camden, in his “*Britannica*,” says:—“From hence (Northampton) men maketh haste away by Castle Ashby, where Henry L. Compton began to build a faire sightly house.” The commencement of the present stately edifice may, therefore, be safely dated between the expiration of the lease in 1583 and the death of this nobleman in 1589. One of the requests of the rich heiress of Spencer to her lord was, to “build up Ashby House.” And the original pile may be presumed to have been completed when King James I. and his queen favoured its noble owner with a visit in 1605. The dates of

CASTLE ASHBY.

1624 on the east front and on the two turrets, must have reference to the subsequent alterations and erections by Inigo Jones.

The castle buildings occupy a huge quadrangle, with a garden court in the centre. The most important apartments are on the northern and the southern sides. The north front is of pure Elizabethan architecture, plain, but of massive design, combined with a grandeur and impressiveness not often attained with such unadorned simplicity. The principal, or southern front, is remarkable for the curious anomaly it presents in the mixture of Elizabethan with Italian architecture. Pure taste, of course, rejects such experiments, but if they be at all allowed, perhaps it would hardly be possible to find an instance in which the incongruous association is less offensive than in this front; arising, no doubt, from no attempt having been made to engraft the one style upon the other, both being kept distinct. The Italian façade was added to enclose the court, and complete the quadrangle: it was designed by Inigo Jones, and may be considered a good example of its peculiar character. In contrast with the plain, massive, Elizabethan wings, the work of Jones may, perhaps, justly be charged with something of a petite character; but, nevertheless, taking the whole together, it forms a composition by no means unpleasing. On entering the castle the visitor is ushered into the Great Hall, a room of noble dimensions, and which formerly possessed many claims to admiration, but, unfortunately, it has been modernised, and, therefore, after noting the fine pictures it contains,—chiefly old family portraits,*—we pass on to the Dining-Room, which also contains some choice pictures: the most striking are portraits of the present noble marquess and his lady, apparently by Hoppner, and some choice gems of the Dutch school. Hence we pass into the Billiard-Room, where, after admiring the table and a few good pictures, there is nothing to detain us, and we enter the Drawing-Room, in which is an excellent large picture of landscape, with cattle and figures, the painter of which is not known. Presently we come to the Great Staircase, which may be admired for its rich old oak, carved, according to the



* Among the pictures are portraits of Bishop Compton, Sir Stephen Fox, a "conversation piece," by West, including the eighth Earl of Northampton, his lady, and two children. There is also a portrait of Spenser, second earl (in armour), who, as we have seen, devoted himself so bravely to the royal cause in the civil wars, and was killed at Hopton Heath: at an advanced age he raised a regiment of foot and a troop of horse at his own expense. Other portraits at Castle Ashby are, a curious and finely-painted head of

Villiers, Duke of Buckingham, who was killed by Felton. In the Long Gallery are portraits of John Talbot, Earl of Shrewsbury, and his countess, painted on panel; these are valuable as examples of the art of the time of Henry VI. This Talbot was one of the most renowned heroes of his time, having gained no less than forty battles and skirmishes. At his death he was above eighty years of age. Walpole ranks these pictures among the most ancient specimens of English painting.

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fashion of Elizabeth's time, into a variety of geometrical forms, intermingled with wreaths of fruit and flowers, some parts of which argue no mean skill in the artisan. From hence we gain entrance to an ante-room, containing tapestry, said to have been presented by Queen Elizabeth; and on leaving this room we pass into the gallery of the Great Hall, whence we must pause awhile to examine a portrait of Mrs. Chute, by Reynolds, a most valuable picture of an excellent lady; the dress is white, the picture is in a light key, clear, broad, and harmonious, and of perfect execution. The next room is the Octagon, where are two life-size figures, in marble, of Mercury and the Venus de Medici, and also various other statues, of minor size and merit. King William's Room next engages attention: it is of large dimensions, and is chiefly remarkable for its ceiling, of which we have given one of the enrichments as our initial. There are two magnificent bay-windows in this room. The Long Gallery is contained in the upper part of Inigo Jones' façade, or screen, of which it runs the entire length—ninety-one feet. It is not remarkable for any peculiar attractions. It contains a few good pictures, one of which is of interest, "The Battle of Hopton Heath," where, as we have seen, several members of the Compton family were distinguished. It will be at once understood that our remarks and enumeration of objects refer solely to matters of artistic or antiquarian interest; we therefore pass over much that might greatly interest general readers. On the whole, the interior does not sustain the rich promise of the exterior; the plan does not seem to have been carried out with the fulness and determination so marked in many of our Baronial Halls. The gardens do not present any remarkable features: the grounds are picturesque, and contain a large artificial lake, formed by the famous landscape gardener Brown, to whom so many of our nobility entrusted their estates for such aids as art can supply to nature. The grounds of Castle Ashby needed, however, but little of such help; they are naturally of a kind which art cannot create, nor do much to improve.



WOLLATTON HALL,

NOTTINGHAMSHIRE.



WOLLATTON HALL, the seat of the Right Hon. Digby Willoughby, the seventh Baron Middleton, is situate three miles west of Nottingham, in the centre of a finely wooded park, remarkable for a judicious combination of wood and water. It stands on a considerable elevation, and is seen from all parts of the surrounding country; of which, consequently, it commands extensive views—not only of rich and fertile valleys, but of one of the busiest and most populous of manufacturing towns. We give on this page an engraving of the north entrance to the mansion.

The mansion was erected by Sir Francis Willoughby, Knt., towards the close of the sixteenth century, as we learn from an inscription over one of its entrances. In the old history of the county of Nottingham by Thoroton there is a descent of this family, down to the builder of the present Mansion, whose daughter Bridget married Sir Percival Willoughby, of another branch of the family. Sir Percival left five sons, the eldest of whom, Sir Francis, who died in 1665, was father of Francis Willoughby, Esq., one of the greatest *virtuosi* in Europe. His renowned history of birds was published in Latin after his death, in 1676. He died in 1672, leaving two sons and one daughter. The latter, Cassandra, was married to James Duke of Chandos. The eldest son died unmarried, in his twentieth year. The second son was created a peer in the tenth of Queen Anne, A.D. 1711. In 1781, on the death of Thomas Lord Middleton without issue,

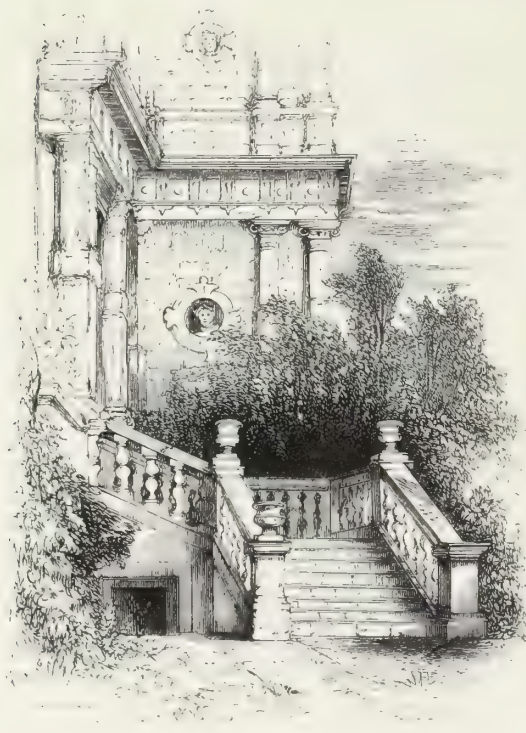


WOLLATTON HALL.

the estate and its honours descended to Henry Willoughby, Esq., of Birdfall, county of York. It is a remarkable circumstance, that up to the present time the heir-at-law, in consequence of there being no proximate issue, has always been a remote member of the family.

The exterior of the mansion is peculiarly grand and imposing. It is in the fashion of Queen Elizabeth's reign,—or rather the fashion just then beginning to be introduced,—and is in the Italian style, but of Gothic arrangement. It is square, with four large towers adorned with pinnacles; and in the centre the body of the house rises higher, with projecting coped turrets at the corners. The front and sides are adorned with square projecting Ionic pilasters; the square stone pillars are without tracery; and “the too great uniformity of the whole is broken by oblong niches, circular ones filled

with busts of philosophers, &c., and some very rich mouldings;” “In the richness of its ornaments it is surpassed by no Mansion in the kingdom.” The accompanying engraving represents the Terrace and south entrance to the mansion.



The Hall is lofty, and the roof, which is supported by arches somewhat like Westminster Hall, has a very noble appearance. The screen in the Hall is supported by pillars of the Doric order: there is a variety of quaint devices under the beams, in conformity with the taste of the time; such as heads of satyrs, chimeras, &c. &c. The walls and ceilings were painted by Laguerre. The rooms in general are on a grand scale, lofty and spacious. The fabric, taken as one built by a commoner, exceeds the loftiest ideas of magnificence.

It is wholly of stone, and must have cost an immense sum in its erection. Indeed the learned Camden, in the first edition of his “*Britannia*,” pays to the builder a somewhat equivocal compliment, asserting that by the time it was finished he had sunk in its erection “three lordships;” “this Sir Francis,” he adds, “at great expence, in a foolish display of his wealth, built a magnificent and most elegant house with a fine prospect.”

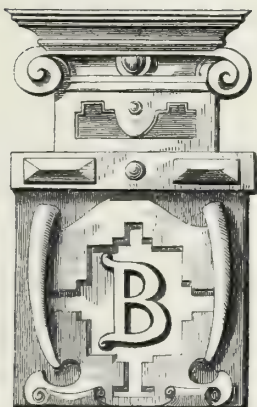


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KENT HALL, SHROPSHIRE

BENTHALL HALL,

SHROPSHIRE.



BENTHALL MANOR,* Shropshire, is in that part of Wenlock hundred which was comprised in the Saxon hundred of Patintune ; a division which became obsolete soon after the compilation of Domesday Book. Though in the present day Benthall constitutes a parish in itself, it was included in that of Wenlock till the latter end of the seventeenth century. In the reign of Edward the Confessor—and, probably, from a much earlier period—this estate belonged to the priory of Wenlock ; and when William, the successor of that pious king, distributed lands among his Norman followers, at the expense

of the Saxon nobles, he had too much regard for his reputation to deprive the Church of her possessions. Reconciling, however, his piety to worldly policy, King William made the priory of Wenlock subservient to the abbey of Rheims, and thus contrived to reward the latter establishment for successful prayers made in favour of his expedition, and at the same time to raise a Norman influence over possessions of the English Church. The abbots of Rheims, like modern non-resident landlords, had cause to regret their absence ; for we find that in the reign of Richard I. the Prior of Wenlock dealt with his lands as if the Norman abbot had no concern with them : and when, at length, in the reign of Edward III., the Abbot of Rheims obtained the king's charter, confirming to him and his successors all the English lands which belonged to his abbey, the interposition of the sovereign was

* The name has been said to be compounded of *Bent*, an old English word for brow of a hill, and the Celtic *al*, or *hal* (Lat. *altus*), a termination commonly found in names of hills. The motto of Benthall, "*Tende Bene et alta pete*," seems to allude to this interpretation of the name ; but as, in Domesday Book, the name is spelt "*Benhale*," the first syllable may be derived from the Gaelic word *En*, or *An*—

water, the letter *B* being only the prefix importing the article *the*. This suggestion receives some weight from the fact that the Benthall estate, and one of the same name in another part of Shropshire, are washed by a river—the Severn. The derivation of the second syllable is too plainly correct to be interfered with.

ineffectual as far as it related to Benthall, that estate having been in the meantime irrevocably disposed of.

In a series of charters possessed by the Benthall family, some of which are written in the Saxon language, though without date, it appears that the manor was owned many years by a family who took their surname from this estate, and these are referred to in the hundred-rolls of the reign of King Henry III., as having been the ancestors of Phillip de Benethall, then Lord of Benethall, who held certain lands under the Prior of Wenlock. Early in the following reign, however, on Phillip's forfeiting his lands, Benthall was re-granted to Robert Burnell, Bishop of Bath and Wells and Lord Chancellor, whose annexation of this and numerous other estates to his neighbouring castle of Acton Burnell is not free from suspicion. The chancellor's object seems, however, to have been the preferment of his family, and, perhaps, an addition to his local influence, rather than an increase to his own revenue, for no sooner had he acquired the manor than he subgranted it to his kinsman, John Burnell, who describes himself Lord of Benethall, and appears to have resided here many years; but on his succeeding his son Henry, as Abbot of Buildwas, his eldest son, Phillip Burnell, received possession of his father's lands, and, dropping the patronymic of Burnell, assumed the surname of De Benethall.* Several acts of liberality on the part of this Phillip towards the fraternity at Buildwas are recorded to his credit; and his father appears to have been a considerable benefactor of the abbey. The descendants of this Phillip de Benethall, and his wife Maude, daughter of Nicholas Forrer, of Lynley, continued to hold the lordship of Benthall, with other lands, upon conditions of feudal service to the elder branch of the Burnell family, namely, the descendants of Sir Hugh, the eldest brother of the chancellor; among whom are included the Handloes and the Lovells, descended from Maud, sister and heiress of Edward Lord Burnell, the grandson of Sir Hugh, until Francis Viscount Lovell, Lord Chamberlain of the Household and Chief Butler of King Richard III., having fought for his sovereign at Bosworth Field, his estates were forfeited to the Lancastrian king, Henry VII.†

On the loss of the battle, with which King Richard lost his life as well as his ill-gotten crown, Lord Lovell escaped to Saint John's Abbey at Colchester, and afterwards to Flanders, where Margaret, duchess of Burgundy, sister to the late King Edward IV., supplied an army of two thousand men; with which, and associated with John de la Pole, Earl of Lincoln, he invaded England, and was killed at the battle of Newark-upon-Trent, in the third year of King Henry VII. Robert Benthall, the seventh in descent from Phillip Burnell, was owner of the estate at this time, and continued to enjoy it, notwithstanding Lord Lovell's forfeiture.‡ From this circumstance there can be no doubt that Robert had

* Benthall MSS. Dugdale's "Monasticon."

† Polyd. Virg.

‡ Heralds' "Visitations of Salop."

proved himself of Lancastrian politics; and it is probable that he was one of the party of eight hundred gentlemen and others of Shropshire who were collected by his cousin, Sir Richard Corbet, and accompanied the Earl of Richmond from Shrewsbury to Bosworth.

From this period the family of De Benethall, or Benthall, held the manor immediately under the crown,* till the death of Richard Benthall, Esq.,† in 1720, who, by his will, gave this estate, together with other lands, to his affianced cousin, Elizabeth, daughter of Ralph Browne, Esq., of Caughley, who was high-sheriff of the county anno 1567, by Catherine, the daughter and sole heiress of Edward Benthall. By the will of Ann, widow of Ralph Browne, Esq. (who was a son of the before-mentioned Ralph), the manor of Benthall was entailed, in the year 1768, on Lucia, the only daughter and heiress of Francis Turner Blythe, Esq., afterwards the wife of the Rev. Edward Harries, Rector of Hanwood, and Vicar of Cleobury Mortimer, from whose eldest son, Thomas Harries, Esq., of Crupton Hall, the estate has been recently purchased by John George Weld, second Lord Forester.

About twelve miles from Shrewsbury, and three from Wenlock, lies Benthall Hall, built by William Benthall, Esq.,‡ A.D. 1535, on the site of a former house, which, as well as the adjacent manor chapel, is mentioned in the reign of Henry III.,§ as being then the property of Phillip de Benethall; the chapel, however, which was of early English architecture, remained until A.D. 1666, when it was destroyed by fire, and in its place the modern chapel, now the parish church of Benthall, was erected.

The situation of Benthall has at all times enabled its proprietor to exercise considerable influence over elections in the borough of Wenlock, the franchise of which extends over the whole of this manor; but few of the preceding residents at the Hall have aspired to the office of bailiff, the chief magistrate of this borough—an office which, nevertheless, is of importance, since the liberties of Wenlock are more extensive, it is said, than those of any other borough in England. There is, however, in the Bodleian Library, a curious

* It is remarkable that a superior seigniory or lordship in this estate was retained by the Burnell family till so late a period as the close of the reign of Richard III., while the Benthalls, the subtenants, were lords of the manor, as appears by their descriptions in deeds and on the court-rolls.

So early as in the reign of Edward III., lords of manors began to neglect the military services, on condition of which they held their lands under the tenant *in capite* (in most instances a powerful baron), who, on his part, owed and neglected services to the king, the supreme owner of the lands. The rights of the superior or intermediate lords becoming disused, the lords of manors gradually acquired the tenure which, in the present day, supposes only a superior right in the sovereign; yet it was not till Henry VII. had grasped the sceptre that the feudal system of military service was totally suppressed.

In effecting national improvement, that sagacious monarch acted on the just conviction that his own paid army was better to be relied on than the retainers of his nobles: he wisely conceived that, having already dethroned their sovereign, they might be little scrupulous of removing his successor, whose personal pretensions to the throne, though strengthened by his marriage, were by no means universally admitted.

† Buried in the family vault, near the altar of Benthall Chapel.

‡ This gentleman and his wife, Ann, daughter of Piers Cariswall, Esq. of Lilleshall, were interred in St. Clement's Chapel, in the south aisle of the parish church of Much Wenlock. There is a small estate in the parish belonging to their descendants, the Benthalls of Buckfast, in Devonshire.

§ Rot. Hund.

manuscript account of the honourable reception which Edward Sprott, deputy to Richard Benthall, of Benthall, the bailiff, and Richard Lawley, gave, on the 16th July, 1554, to the Lord President of the Marches of Wales, on his visiting Wenlock with Justice Townsend. Mr. Sprott was a member of an ancient family, who long held a considerable property, called "The Marsh," in the borough of Wenlock. Richard Lawley was a son of Mr. Thomas Lawley, who had purchased the then lately dissolved priory of Wenlock, and had converted it to a residence for himself. He was the ancestor of the present (anno 1847) Lord Wenlock and Sir Francis Lawley, Bart., to the latter of whom the extensive property of the Lawley family in this neighbourhood now belongs. Richard Benthall was eldest son and heir of William, who has been before noticed. He married Jane, daughter of Lawrence Ludlow, Esq., of the Morehouse in this county.

The Hall stands on one of a chain of wooded hills called Benthall Edge, which rises from a sheet of water in front of the house to a point at some distance in its rear. In this direction the table of the hill is terminated by a precipitous wood, which skirts the river Severn, and, at the left, commands a distant view of mountains in Montgomeryshire, while the Severn is seen winding its course through the vale of Shropshire. In the foreground the river passes beneath the Wrekin hill, and washes the ruined walls of Buildwas Abbey. These objects are presented from a natural terrace raised some hundred feet above the Severn, which here, pent in by opposing hills, glides rapidly towards Bridgnorth.

The oak carving in the hall, dining-room, and drawing-room of the manor-house, were executed by order of John Benthall, Esq. (a grandson of William), about A.D. 1618, and the arms of Cassey were impaled with those of Benthall in the ornamental panels, as a compliment to that family, upon the recent marriage of Lawrence, the heir of Benthall, with the daughter of Thomas Cassey, Esq.,* of Whitefield and Cassey Compton, in Gloucestershire.

During the Parliamentary wars, Lawrence impoverished himself by his zeal in support of King Charles; he was one of a list of thirty-two principal gentlemen of Shropshire (headed by the sheriff) who, in November 1642, entered into a mutual undertaking to raise a troop of dragoons for his Majesty's service; a step deemed necessary in consequence of the additional strength which the Parliamentary party had acquired in the county, by Colonel Mitton's capture of Wem, in the preceding month of August; but the cause of the Royalists sustained a far severer blow eighteen months afterwards in the loss of Shrewsbury, which borough, after having voluntarily expended nearly all its resources in aid of the king, was surprised in the night of 21st February, 1645, through the treachery of one of its inhabitants. After an ineffectual defence, the town was carried by the rebels, and among

* At that time the head of the family of Cassey of Wightfield, Cassey Compton, and Kilcot, in the county of Gloucester.

These manors descended to John Cassey, Chief Baron of

the Exchequer in the reign of Henry IV., and from him to Thomas, the subject of this note, who died while on a visit to his son-in-law at Benthall, A.D. 1634, and was buried in Wenlock Church.

BENTHALL HALL.

the prisoners whom they took on that occasion, was Ensign Cassey Benthall, the eldest son of Lawrence. The young officer was fortunate enough, however, to make his escape, and, pursuing his loyal course, had attained the rank of colonel, when he was killed, fighting for Charles I., at Stow-in-the-Wold, in Gloucestershire. Colonel Benthall had enlisted in his regiment many of the yeomen in the neighbourhood of his father's estate, and among those who were killed at Stow was Thomas Penderel, a brother of the famous Richard Penderel, who was the attendant and guide of Charles II. in his wanderings after the battle of Worcester. The loyalty of Lawrence Benthall was well known to Richard Penderel, and nearly procured for the former the honour of aiding the king to escape; for the royal fugitive, having been conducted by Richard to the town of Madeley, would have crossed the Severn by the Benthall ferry, but his intention had been anticipated by the Parliamentary soldiers, who had taken possession of the boat. Charles, therefore, remained concealed at Madeley, in a barn of Mr. Woolf, a worthy loyalist, who entertained him there a night and a day; and from thence the unfortunate king retreated to Boscobel wood, where he had the well-known adventure which has made the oak-leaf sacred to his memory.

Many were the damages sustained by the houses of the gentlemen of Shropshire at this troublesome period, through wanton acts of violence; but Benthall Hall remained in tolerably perfect preservation till A.D. 1818, when it was partly destroyed by fire, from which, however, the principal rooms escaped without injury.



The exterior of the mansion, though it would be commonly denominated Elizabethan, affords an example of the domestic architecture which was antecedent to the pure Elizabethan style. The landscape view of the front presented to the reader is taken from the avenue, which has been unfortunately deprived of its most stately trees by its present noble proprietor. The building is of stone; the extent of frontage being relieved by

a slight projection on the left, and by two tiers of bay-windows, which are placed at equal distances on either side of a porch. All the windows have stone compartments and lozenge-panes. The roof is gabled without finials, and the chimneys, which are tastefully placed, are lofty, with ornamented shafts and mouldings. The porch stands somewhat out of the centre of the frontage, so as agreeably to subdue the regularity of the building, and surmounted by a windowed room, harmonises with the other projections. The front entrance is a round arched door, on the left of the porch.

BENTHALL HALL.

The rooms in the interior are lofty. The entrance-hall has unfortunately lost all its wainscoting, except some carved oak over the chimneypiece, which represents the Benthall



coat of arms with that of Cassey impaled. On the right is the ancient with-drawing-room, completely wainscoted, and containing an oak chimneypiece, which is executed in the diminutive Grecian style essential to Elizabethan architecture. The uppermost tier of columns, which have Ionic capitals, enclose the Benthall coat of arms with that of Cassey impaled, and immediately beneath it is the coat of Harries, enclosed by a tier of Roman Doric columns. This room has an elegant bay-window, and a decorated ceiling; further on the right is a spacious, but modern dining-room, built by Francis Blythe Harries, Esq. of Broseley Hall, who resided here many years. On the left of the entrance-hall is the principal staircase-lobby, forming a passage to the ancient dining-room. This room is fully and richly

wainscoted, and has a handsome oak chimneypiece extending to a decorated ceiling, and exhibiting on its panels the Benthall and Cassey coats of arms. The staircase is also of oak, and elaborately worked, in the angle of which a panel tastefully, though somewhat fantastically carved, represents a leopard, the crest of Benthall.



PITCHFORD HALL,

SHROPSHIRE.



PITCHFORD HALL. This very curious and interesting example of the half-timbered houses of the time of Henry VIII. is situate in the hundred of Condover, and about six miles south of Shrewsbury. Its position is singularly felicitous, being placed in one of the pleasantest and most fertile parts of that most beautiful county, Shropshire. From Shrewsbury it is approached by a sort of "cross-country" road, passing through rich tracts of corn-growing land, up and down, in and out; and the first view of its chequered walls and clustered chimneys is gained from a distance of about half a mile, looking up the well-wooded slopes of a rich valley of pasture land. The road traverses one side of the vale; the Hall occupies a commanding position on the other, presenting to the tourist new combinations of beautiful scenery at almost every step he advances, all marked by a happy unity of impression. No railway comes near it, to break its quiet with the din and clatter of the too-busy world.

The best general view of the house is from the public road, seen from a point nearly opposite the principal front: at a distance, the somewhat harsh contrast of the vivid interlacings of black and white is toned down into harmony with the general effect, still leaving point enough to give value to the full, rich masses of wood, by which three of its sides are encompassed. The house is highly picturesque; the walls seem to be composed, for the most part, of strongly framed timber, raised on a substructure of stone and brick. The whole is in a surprising state of preservation for its age, and seems to have suffered but little from the progress of time, or the assaults of "improvers." In front of the Hall a small stream of water flows, passing under a bridge, on one side of which it has been raised by means of a weir. This serves a double purpose—it gives the upper part of the stream a broad river-like appearance, and at the same time is an admirable defence to the extensive gardens, which skirt its banks for a considerable distance. The interior contains nothing peculiarly remarkable; it has some good rooms, wanting in height, however, as is almost invariably the case in houses of this description.

PITCHFORD HALL.

Pitchford is said to have derived its name from "a bituminous well, one of the greatest natural curiosities of the county, on the surface of which constantly floats a sort of liquid bitumen, in nature resembling that which floats on the Lake Asphaltites in Palestine."*

The earliest possessors of Pitchford of whom we find mention, were a family who derived their name from the place; of whom one Ralph de Pitchford, says Camden, "behaved himself so valiantly at the siege of Bridgnorth, that King Henry I. gave him Little Brug near it, to hold by the service of finding dry wood for the Great Chamber of the castle of Brug, or Bruggnorth, against the coming of his sovereign lord the king."

The Hall is now the property and residence of the Earl of Liverpool, to whom it was devised in 1806 by Mr. Oteley, in whose family the estate had been for nearly four centuries. William Ottley Esq., as the name was then spelt, was high-sheriff for the county of Salop in the 15th of Henry VII., and again in the 5th of Henry VIII., in whose reign the present Hall is supposed to have been built. Robert Ottley is mentioned as the lord of the manor in the time of Queen Elizabeth. During the Civil War, members of this family gained much distinction as active and zealous, but not always successful, adherents of the royal party. "Sir Francis Ottley was successively governor of the towns of Shrewsbury and Bridgnorth; the latter he surrendered, after a siege in 1646, to the Parliamentary forces." In the articles of capitulation, still existing at Pitchford, it is stipulated, that "Sir Francis Ottley be permitted to retire with his family and baggage to his home at Pitchford, or at the Hay," another possession of the family.

Close to the Hall, screened on all sides by thick plantations, is the church, a plain, neat, "respectable" structure, of great age. It contains some interesting monuments of various members of the Ottley family, and also "a fine and curious oaken figure of a Knight Templar, a Baron de Pitchford, a crusader, who was buried here."

In October, 1832, Pitchford Hall was visited by her Majesty the Queen (then Princess Victoria) and her august mother, the Duchess of Kent; "on which occasion," says the loyal and zealous county historian, "it was the scene of genuine Shropshire hospitality and festivity."

* Hulbert's "History of Shropshire."



Engraved by J. W. Hume

Published by Chapman & Hall, London, Sept 1st 1846

TRENTAM HALL STAFFORDSHIRE

From a Drawing by J. Hume

TRENTHAM HALL,

STAFFORDSHIRE.



TRENTHAM, the home or settlement on the Trent, has been a village since the days of the Saxons, who adopted this fertile nook on the banks of a beautiful stream as a fit abode for man. Here, in this well-selected spot, they were led by their religious impulses to found an Abbey, over which presided no less a personage than Werburg, daughter of the ferocious Wulphere, king of Mercia, whose palace was hard by, at Berry-Bank, and whose wicked murder of his two sons, Wulfard and Rufin, on suspicion of their conversion to Christianity, was perpetrated at Bursson and at Stone, where subsequently religious houses were erected as memorials of their martyrdom. St. Werburg, for she was canonized, and was, moreover, sister to King Ethelred, died at Trentham or at Hanbury, in the year 683, was buried at the latter place, and her body was in the year 875 removed to Chester Cathedral, where the rich decorated stone case of her shrine now forms the bishop's throne. Of the Saxon abbey of Trentham no records remain; of its "ancient glories" there exists not a trace.

In the time of King Stephen, Ranulph, the second of the great Earls of Chester who bore that name, refounded the monastery of Trentham for canons of St. Augustine. In the present church, which closely adjoins to Trentham Hall, and which, by the munificence of the Duke of Sutherland, has been within these three or four years carefully and judiciously restored in every part, under the charge of Mr. Barry, we have still some slight but interesting remains, reaching back nearly to the time of its foundation. These consist of the



TRENTHAM HALL.

tall, round, Norman piers of the nave, with their quaint capitals, and the bold and lofty pointed arches to which they give support.



The appended woodcut exhibits the interior of the church—the screen, of carved oak, being one of very considerable beauty.

At the Dissolution, the Monastery had only seven religious, and was granted by King Henry VIII. in 1539, to Charles Brandon, duke of Suffolk. It afterwards came into the possession of the Levesons, a Staffordshire family of great antiquity, seated at Willenhall. Nicholas Leveson, lord-mayor of London, died in the year that Trentham was granted to the Duke of Suffolk. His great-grandson, Sir John Leveson, left two daughters only, co-heiresses; one of whom, Frances, by marrying Sir Thomas Gower of

Sittenham, carried Trentham and other extensive possessions into this ancient Yorkshire family, which dates from the Conquest. Sir John Leveson-Gower was elevated to the peerage in 1702-3, as Baron Gower of Sittenham. His son John, the second Baron, was constituted Lord Keeper of the Privy Seal, and was repeatedly one of the Lords of the Regency during the absences of George II. on the Continent. In 1746 he was created Viscount Trentham of Trentham, and Earl Gower. He died in 1755, and was buried at Trentham. He was succeeded by his eldest son, Granville, the second Earl, who was Member of Parliament for the city of Westminster. On the occasion of his appointment as one of the Lords of the Admiralty, his re-election was strongly opposed by Sir George Vanderput, who was defeated by a small majority. In consequence, a scrutiny ensued; and there occurred several riotous proceedings recorded in the journals of the time. He filled the high offices of Lord Privy Seal, Lord Chamberlain, and Lord President of the Council. He was installed Knight of the Garter, and created Marquis of Stafford in 1786. His eldest son, George Granville, also a Knight of the Garter, married the late estimable Countess of Sutherland in her own right, and was created Duke of Sutherland in 1833. This peerage, according to some of the Scottish writers, is the most ancient of any in North Britain. The Duke did not long survive to enjoy his new dignity, but died in the same year, carrying with him the sincere regret of his numerous tenantry. The latter, to testify their respect for His Grace's memory, commissioned Sir Francis Chantrey to execute a colossal statue of their noble landlord, which occupies a neighbouring height of great elevation, immediately in front of Trentham Hall across the lake, and forms a very conspicuous object in the

surrounding scenery. Of the present noble possessor of the title, George-Granville-Sutherland-Leveson-Gower, the second Duke of his family, it will not be necessary to add much. After sitting in the Commons for Staffordshire, he was summoned to the House of Peers in the lifetime of his father, as Earl Gower, and is distinguished for the gracious dignity with which, during the whole of his career, he has sustained the honours of so many ancient and noble families, concentrated, as it were, in his own person.

To the Levesons we may be allowed to recur. Sir Richard Leveson was distinguished as a naval commander. He is considered to be the subject of that fine old plaintive ballad, "The Spanish Lady's Love," which relates the woes of a captive maid, "by birth and parentage of high degree," at being about to be separated for ever from her detainer —

" Full woe is me,
O let me still sustain this kind captivity !
* * * *
My heart in prison still remains with thee ! "

for he accompanied the Earl of Nottingham, in 1596, in his expedition against Cadiz, when he was twenty-seven years of age. He was married to the daughter of this famous Earl, who was the Lord High Admiral and Commander in Chief of the English fleet which defeated the so called "invincible" Spanish Armada. Sir Richard Leveson, who was in this engagement as well as many others, in 1601 was made Vice-Admiral, and died early in life in 1605. In the Collegiate Church at Wolverhampton a noble bronze statue, richly gilt, supported by a stately monument in black marble, was erected to his memory ; by which were two brass plates, the one inscribed with the chief events of his life, registered at length in Latin, terminating in these words—" E vita pie discessit sine prole, sed non sine magno multorum luctu, auro dignus, ære contentus ;" and the other in English. He was succeeded by Sir Richard Leveson of Trentham, Knight of the Bath, who erected this splendid memorial to the Admiral's fame. It was executed by Le Sueur for 300*l.*, and the original contract in French is still preserved at Trentham. During the contest between Royalty and the Parliament, this bronze effigy was ordered by the Committee of Sequestrations at Stafford to be taken away and cast into cannon ; but by the timely interposition of Lady Leveson, the Admiral's widow, it was redeemed for a sum of money, and deposited in Lilleshall Church till the strife was over. The marble monument being destroyed, it now occupies a niche in the church at Wolverhampton. A copy of the effigy is placed in a recess in the court-yard at Trentham Hall of which we give an illustration.



The above Sir Richard Leveson, Knight of the Bath, was member of parliament for the

TRENTHAM HALL.

county of Salop, and afterwards for Newcastle-under-Lyme, and was devoted to the cause of Charles I. He made his residence at Trentham, "being accounted one of the best house-keepers and landlords in the county." In consequence of his adherence to the royal cause, his property was sequestrated, for which he compounded by the payment of more than 6000*l.*, the largest composition obtained. There remains a letter from him to the Governor of Shrewsbury, which strikingly indicates the distresses sustained, by persons of distinction even, during those troubled times:—

"S^r, " Since the unhappy surprise of Stafford by the rebelles, the place where I am is not safe, either for myself or my goodes, and therefore I have sent 2 wagons loaded with some household stuffe, which I desire, with your dispensac'on, may bee received into your towne of Shrewsbury, into a roome which I have longe reserved in myne owne handes for this purpose against a tyme of neede; and that to this effecte you will please to give order unto your watch for free passage to and fro, whereby you will oblige mee more and more to remayne

" Lilleshall Lodge, 16 May, 1643.

" Yo^r ever affectionate frende,

" R. LEVESON."

" *To my muche respected frende,*

Sr Francis Oteley, Kt.

Governour of Shrewsburye. Haste these."

Sir Richard Leveson built the old hall at Trentham in 1633, two views of which are given in Dr. Plot's singular "Natural History of Staffordshire." He died in 1661. His widow, Lady Catherine Leveson, was a great benefactress to the parish, and died at Trentham in 1673.

The present Hall, previous to the recent most happy and successful "transformation" under the direction of Mr. Barry, was built on the model of Buckingham House, in St. James's Park. It has now become, by the addition of the semicircular colonnade, rich carriage porch surmounted by the ducal arms, and baronial tower, an imposing and stately mansion, enriched with much diversity of outline.

A massy structure near the Hall was erected by the late Marquis of Stafford as a family mausoleum, in the Egyptian style; the grounds around it being planted with various species of yew and other sombre plants, of a lofty, pointed, and pyramidal form. The ponderous architecture, the deeply-tinted foliage and heavenward aspect of the evergreens, form most appropriate emblems, both of human frailty and of the brighter hopes of the Christian.

The park is marked by the unrestrained native beauties of the neighbouring wood of oaks, "wild above rule or art," and by the river Trent expanding into a goodly lake:—

" A gentle stream,

Adown the vale its serpent courses winds,

Seen here and there through breaks of trees to gleam,

Gilding their dancing boughs with noon's reflected beam."



From a Drawing by J. G. Jackson

Published by Chapman & Hall, London, May 1st 1846

Engrained by F. W. Hulme

COMPLETELY WATER-COLOURED

COMBE ABBEY,

WARWICKSHIRE.



COMBE ABBEY, the ancient and venerable seat of the Earls of Craven, is situate in a pleasant valley on the banks of the river, about five miles from Coventry. The Lordship of Smite, of which the manor at the time of the Conquest formed part, was, during the reign of "the Confessor," in the possession of Richard de Camvell, who, according to Dugdale, "being a devout and pious man, and much affecting the Cistertian Monks, whose Order had then been but newly transplanted into England; and finding that part thereof which is situate in the valley to be full of woods, and far from any public passage; as also low and solitary, and so, consequently, more fit for religious persons, gave unto Gilbert, Abbot of the Monastery of our blessed Lady of Waverley in Surrey, and to the Convent of that place, all this Lordship of Smite, there to found an Abbey of the Cistertian Order. Whereupon they presently began to build, and out of their own convent planted some monks here, dedicating the church thereof to the blessed Virgin also, and calling it the Abbey of Cumbe, in respect of its low and hollow situation; the word Cumen in the British signifying Vallis or Convallis, as doth Cumbe and Combe in the Saxon."

The monastery having been thus founded, its power was augmented by various other "pious and bountiful gifts;" among the rest, in the time of Henry II., the Earl of Leicester became so liberal a patron, "that the monks allowed the said earl to be reputed the principal founder," and agreed to "perform for him and his heirs such duties in his life-time and death as for their chief founder." Thus richly endowed, and pleasantly placed among fertile fields, thick woods, and beside a productive river, the monks of Combe continued to enjoy life until the "killing frost" of the dissolution not only nipped the shoots, but destroyed the root, of the flourishing tree.

The abbey with its estates then became the property of the Earl of Warwick, to whom it

COMBE ABBEY.

was granted by Edward VI.; and after his attainder, a lease of "the site, and divers lands belonging thereto," was granted to Robert Keylway, who dying (23d Elizabeth), left a sole daughter and heir, who married John Harrington, Esq., afterwards Lord Harrington,* whose daughter inheriting, became the wife of Edward Earl of Bedford; from her, "in consequence of the profuse expenditure in which she indulged," Combe Abbey passed by purchase into the family of Craven, in whose possession it has since remained.

The family of Craven was, at a very early period, seated at Appletreewick, at Craven in Yorkshire. In 1611, Sir William Craven, knight and alderman, was Lord Mayor of London; his son, William, having served in the army with distinction, was knighted in 1626; soon afterwards elevated to the peerage as Baron Craven of Hampstead Marshall, Berks; and in 1663 created Earl of Craven. This heroic ancestor of the family is immortal in romance as the leading champion of Elizabeth, Queen of Bohemia, the eldest daughter of James I., who, having married Frederic, the Elector Palatine, became for a short time a queen, when the revolted states, in their attempt to shake off the yoke of the Emperor Ferdinand II., advanced her husband to the regal dignity. The battle of Prague was fatal to their fortunes, the result having been to deprive the elector of his hereditary rank as well as his crown, and to send him forth an outcast and a wanderer, asking the aid of such cavaliers as sympathised with fallen greatness. The appeal was answered by many brave knights, called around the banner of the dethroned monarch chiefly by the charms and virtues of his British wife; and foremost among them was the Lord Craven. They were foiled in their hopes, however; the unhappy king died, and his widow returned to England, where, it is said, she privately married her gallant champion, and to whom she bequeathed a fine collection of paintings, chiefly portraits, which still adorn the long gallery at Combe Abbey.

The earldom became extinct in 1690, but the barony continued in the family; to which succeeded, in 1769, the sixth baron, who married Elizabeth, daughter of Augustus Earl of Berkeley, afterwards the Margravine of Anspach. William, his son, the seventh baron, was,

* It was part of the plot of the conspirators implicated in the Gunpowder Plot to hasten into Warwickshire, seize the person of the Princess Elizabeth, daughter of James I., and proclaim her Queen; and, on the discovery of the plot, they did so "hasten into Warwickshire" (it is surmised to Combe Abbey, where probably the princess then was); but the vigilance of Sir John Harrington secured her from their hands. In a work published in 1833—"Lives of Eminent and Illustrious Englishmen," edited by J. G. Cunningham—we find the following interesting particulars relative to the son of this Lord Harrington:—

"John, Lord Harrington, born 1591, died 1613, was eldest son of that Lord Harrington to whose care King James committed the education of his daughter Elizabeth. While a boy, he spoke French and Italian with fluency, and was distinguished for the extent, variety, and accuracy of his learning.

During a tour which he made on the Continent, he is said to have excited the deadly enmity of the Jesuits by his ardent attachment to the reformed doctrines, and by his bold and eager avowal of them in public; and it was supposed his premature death was occasioned by poison, administered during his residence abroad; but it is extremely probable the whole of this statement may be referred to the violent religious prejudices and antipathies of the times. On succeeding to the family title and estates, he honourably discharged all the debts which his father had contracted by his magnificent style of housekeeping. He was eminently pious, spending great part of the day in religious meditation and exercises, and devoting the tenth part of his income to charitable purposes. "He died in the twenty-second year of his age, and his estate descended to his two sisters, Lucy, Countess of Bedford, and Anne, wife of Sir Robert Chichester."

on the 13th of June, 1801, created Viscount Uffington and Earl Craven; in 1807 he married Louisa, daughter of John Brunton, Esq. of Norwich—a lady who had previously “graced the British stage,” whose talents and virtues gave additional lustre to the position to which her marriage raised her, and whose name was not more honoured and respected when elevated to high rank than it had been when fulfilling the duties of a comparatively humble station. This estimable lady became a widow in 1825; when the Earl of Craven dying, he was succeeded by his son, the present earl, who in 1835 married the Lady Emily Grimston, the second daughter of the Earl of Verulam.

The Abbey is, as we have stated, distant from Coventry about five miles; a plain but neat stone erection forms the entrance lodge. For a short distance the road winds through pleasant and truly English park scenery, interspersed with clumps of trees of various sizes and forms; while herds of deer sweeping across the path, give life and animation to the scene. Adjacent to a large sheet of water stands the house, which forms three sides of a quadrangle, originally the cloisters of the Abbey of Combe.

On the east side of these cloisters five highly enriched arches still remain of the later Roman character, the most northern being of the transition period. The openings towards the court (now glazed) are of later date, probably about the fourteenth century. After the Reformation, on the property falling into the hands of the first Lord Harrington, he built the Elizabethan portion of the mansion, preserving, no doubt, the cloisters as a means of communication with the several apartments; and, on the whole, with the manors of Combe, Smite, and Binley, being transferred by sale from his daughter and heiress, Lucy Countess of Bedford to Dame Elizabeth Craven, widow of Sir John Craven (which transfer bears date 24th October, 1622); it fell in due time into the hands of the famous William Earl Craven, her son, who made considerable additions to the building, his architect, it is said, being the no less famous Inigo Jones.*

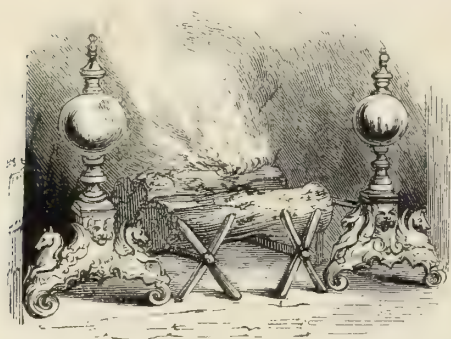
To attempt a formal description of the rooms would far exceed our purpose and limits; we shall, therefore, content ourselves with pointing out a few of the more remarkable objects, commencing with the north parlour, a very handsome room, in which are the



* Mr. Richardson makes the following observations on this controverted point: “Great portion of the present building was raised by Lord Harrington; of the ancient monastic pile a portion of the cloisters only remains; these form a fine corridor, which ranges along the lower division of the build-

ing. On the west side of the house is a large addition, said to be by Inigo Jones, but which is more probably the work of Captain William Winde, the pupil of Sir Balthazar Gerbier; at least, it is ascribed to him by Horace Walpole (see his ‘Anecdotes,’ vol. iii. p. 169, Dallaway’s edition).”

fire-dogs, forming the subject of the annexed vignette. This room contains very fine whole-length portraits of the King and Queen of Bohemia, by C. Honthorst; and of Charles I. and the Princes Maurice and Rupert, by Vandyck. There is also a very fine bust of the present earl, by Behnes. Adjoining this room is the grand staircase, the ceiling of which is enriched by an oval garland of fruit and flowers, modelled with the most exquisite taste and delicacy of execution. Around the walls of the landing are suspended whole-



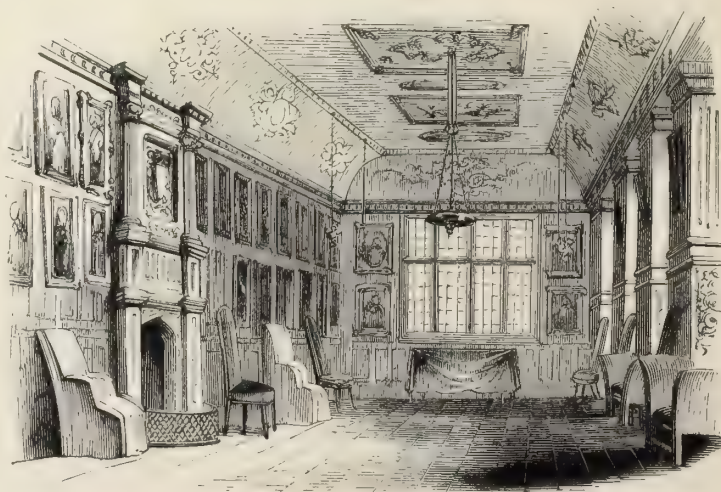
lengths of William the first Earl Craven, Charles II., James I. and II., and others. From thence we enter the Elizabethan room, the subject of our illustration. It is said to have been fitted up for the reception of Queen Elizabeth, and is well worthy of such repute. The fire-place, of most elaborate design and execution, contains on each side the initials E. R. The ceiling is richly ornamented, and on the walls are hung five very fine landscapes, by J. Lootens, with other pictures of considerable merit. In the window is the bust of the Princess Elizabeth, with the following inscription:—

“Ælis Reg.
Boh
Fil Jac Rex Mag Brit
1641.”

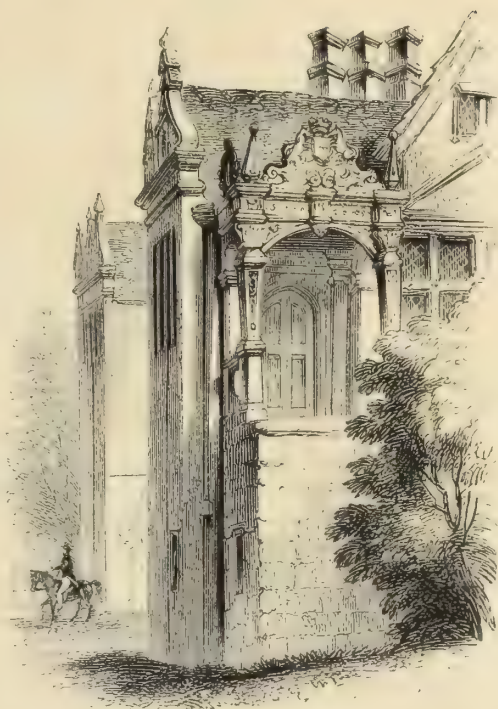
And also another bust, on the base of which is carved,—

“La Sereniss
Princ Sophia
Pal. Fig: Di: Fred.
A D Re Di Boenia 1643 „
Æ S 17 .”

From thence, passing a small ante-room, which contains a most curious picture of the “Decollation of John the Baptist,” said to be by Albert Durer, the long gallery is entered—one of those apartments so judiciously attached to the houses of the wealthy of this period, for the purposes of recreation and exercise during inclement weather. It is about one hundred feet in length and sixteen in width, lighted from the court-yard side, and filled with portraits of the early part of the sixteenth century. M. Mirèveldt and G. Honthorst are the principal contributors, and



in the historical series here presented to view are subjects for much reflection. The Queen of Bohemia, whose destiny seems so closely interwoven with the house of Craven, appears more than once.* The gallant and chivalrous William Earl Craven—the wise Chancellor Oxenstern—Charles XII. of Sweden, grim, stern, and forbidding—Archbishop Laud,—all are here; and last, not least, are the painters; besides many others, whose names are registered in the pages of history. Connected with this apartment is the elegant porch which forms the subject of our vignette, and was, no doubt, a garden-approach to the principal apartments. “It is constructed of very friable stone, the same apparently as that used in the principal buildings at Coventry. Some of its enrichments can no longer be made out.”



Descending to the opposite wing we find the dining-room, which is fitted up in panelled compartments of oak, and contains some

* The Princess Elizabeth was married to the Elector Palatine at the early age of sixteen. Her virtues, talents, and sweetness of temper, combined with exceeding gaiety of disposition, together with her personal charms, made her almost an object of idolatry with the cavaliers of her age. She was usually styled “the queen of hearts;” and it was to her that Sir Henry Wotton addressed the elegant lines commencing—

“ You meaner beauties of the night,
That weaklie satisfie our eies,
More by your number than your lighte,
Like common people of the skies,
What are you when the moon doth rise ?”

Immediately after her marriage to the Elector, they proceeded to their palace at Heidelberg, which became the focus of the chivalry of the period.

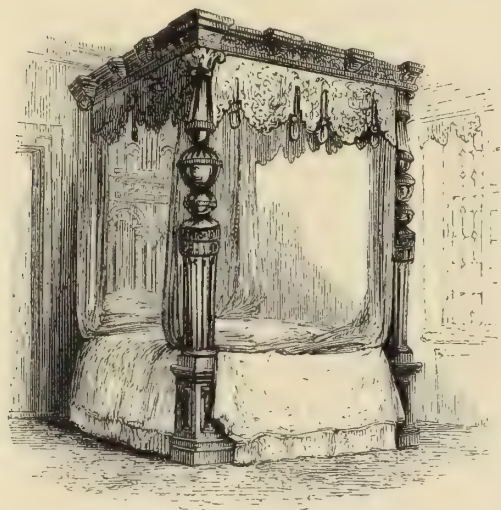
This scene of their enjoyment and happiness they quitted when the Elector became king of Bohemia, and thenceforward evil destiny pursued their steps. The deposed sovereign died of a broken heart, at the early age of thirty-six; and after his death the queen remained at the Hague, living in privacy and poverty, but exerting the energies of her fine mind to educate her children, of whom she had several. The management of her affairs she confided entirely to her gallant defender the Earl of Craven, who had entered the military service of the states to be near her, and to whom she is understood to have been privately married. On the Restoration she was invited by her nephew, Charles II., to pass the re-

mainder of her life in England, a proposal which she gladly accepted. She arrived in London on the 17th of May, 1661, with Lord Craven, and took up her residence at his house in Drury Lane, where she remained till the following February, on the 8th of which month she removed to Leicester House, and died there on the 13th, only five days after she had entered it. She was buried in Westminster Abbey, in a vault made for the interment of her brother Henry, prince of Wales.

That her ambition principally induced the downfall of her husband, there is little doubt. On this subject we borrow an eloquent passage from Mrs. Jamieson: “One of the most interesting monuments of Heidelberg, at least to an English traveller, is the elegant triumphal arch raised by the Palatine Frederick V., in honour of his bride—this very Elizabeth Stuart. I well remember with what self-complacency and enthusiasm our chief walked about in a heavy rain, examining, dwelling upon every trace of this celebrated and unhappy woman. She had been educated at his country seat; and one of the avenues of his magnificent park yet bears her name. On her fell a double portion of the miseries of her fated family. She had the beauty and the wit, the gay spirits the elegant tastes, the kindly disposition of her grandmother, Mary of Scotland; her very virtues as a wife and woman, not less than her pride and feminine prejudices, ruined herself, her husband, and her people. When Frederick hesitated to accept the crown of Bohemia, his spirited wife exclaimed, ‘Let me rather eat dry bread at a king’s table than feast at the board of an elector.’”

COMBE ABBEY.

beautiful carving in the sideboard, &c. Fine portraits of the Craven family, the Duke of Richmond, and Prince Henry (son of James I.), adorn the apartment, which also contains two transcendent pictures by Rembrandt. Adjacent to this room is a very handsome



apartment, ornamented by columns, and containing two pictures by Canaletti, which may be classed with the finest examples of that master.

There are numerous other rooms particularly rich in old carved fire-places, bedsteads (of which we give a specimen), tapestry, antique furniture, and all things which correct taste and refined judgment could accumulate.

We may recur to the almost romantic interest which attaches itself to this house, from the chivalrous exertions of one of its early possessors in behalf of the illustrious but unfortunate princess, who is frequently recalled to memory within its walls. At each step we are reminded of the fact; and it is a melancholy, yet most pleasant reflection, in looking back through the vista of two centuries, to find the youthful and early devotion of Earl Craven not merely a transient and evanescent impulse, but enduring to the end, and manifesting itself in studious care to protect and soothe that royal lady in the decline of her fortunes and the close of her life. Well did he establish the truth of his family motto,—

VIRTUS IN ACTIONE CONSISTIT.



In Litho tint by F W Hulme

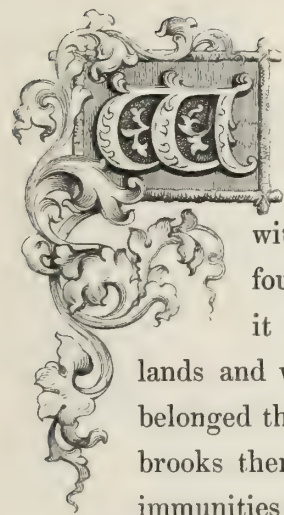
London Published by Chapman and Hall, September 1st 1846

WROXHALL ABBEY, WARWICKSHIRE

From a Drawing by J G Jackson

WROXHALL ABBEY,

WARWICKSHIRE.



WROXHALL ABBEY. Of Wroxhall there is no particular mention in the Conqueror's survey—a circumstance for which Dugdale accounts by “the barrenness of the soil,” which now vies in fertility and beauty with the choicest districts of England. “A monastery of nuns” was founded here so early as “King Stephen's time.”* The founder endowed it with “totam terram loci de Wrochesale—with large proportions of lands and woods thereabouts: together with the church of Hatton and whatsoever belonged thereto, and so much of his royalty in Hatton as lay betwixt the two little brooks there.” It also received large benefactions from other parties, and sundry immunities and privileges. At the dissolution its value extended to 7*l.* 12*s.* 6*d.* “above all reprises;” the then prioress received a pension of 7*l.* 10*s.* per annum; and the site thereof, “with church, belfrey, and all the lands thereunto belonging,” were given to Robert Burgoyne and John Scudamore, and their heirs.

* The following legend is given by Dugdale, as extracted from a MS. penned about the time of Edward IVth:—“Hugh the son of one Richard, holding the lordship of Hatton and likewise this place of Wroxhall, of Henry earl of Warwick, was a man of great stature; which Hugh going to warfare in the Holy Land was taken prisoner, and kept in great hardship for 7 years: at length he addressed his prayers to St. Leonard, the patron of his church, who appeared to him in a dream, in the habit of a black monk, and bade him arise and go home and found at his Church a house of nuns of St. Benet's order. He treated it as a dream, but on its repetition joyfully made a vow to God and St. Leonard that he would perform his commands: which vow was no sooner made than he was miraculously carried thence with his fetters, and set in Wroxhall woods, not far

from his own house, yet knew not where he was, until a shepherd of his own accidentally found him, and though much affrighted (in respect of his being overgrown with hair), after some communication discovered all to him. His lady and children being apprised of the circumstance, came forthwith to him, but believed not that he was her husband till he shewed her a piece of a ring that had been broken between them. Having given thanks to God, our Lady, and St. Leonard, and praying for some divine revelation as to the site for his monastery, he was specially directed by certain stones pitched into the ground in the very place where the altar was afterwards set. On its completion two of his daughters were made nuns therein, one of the nuns of Wilton being fetched to direct them in their rule of St. Benedict.”

WROXHALL ABBEY.

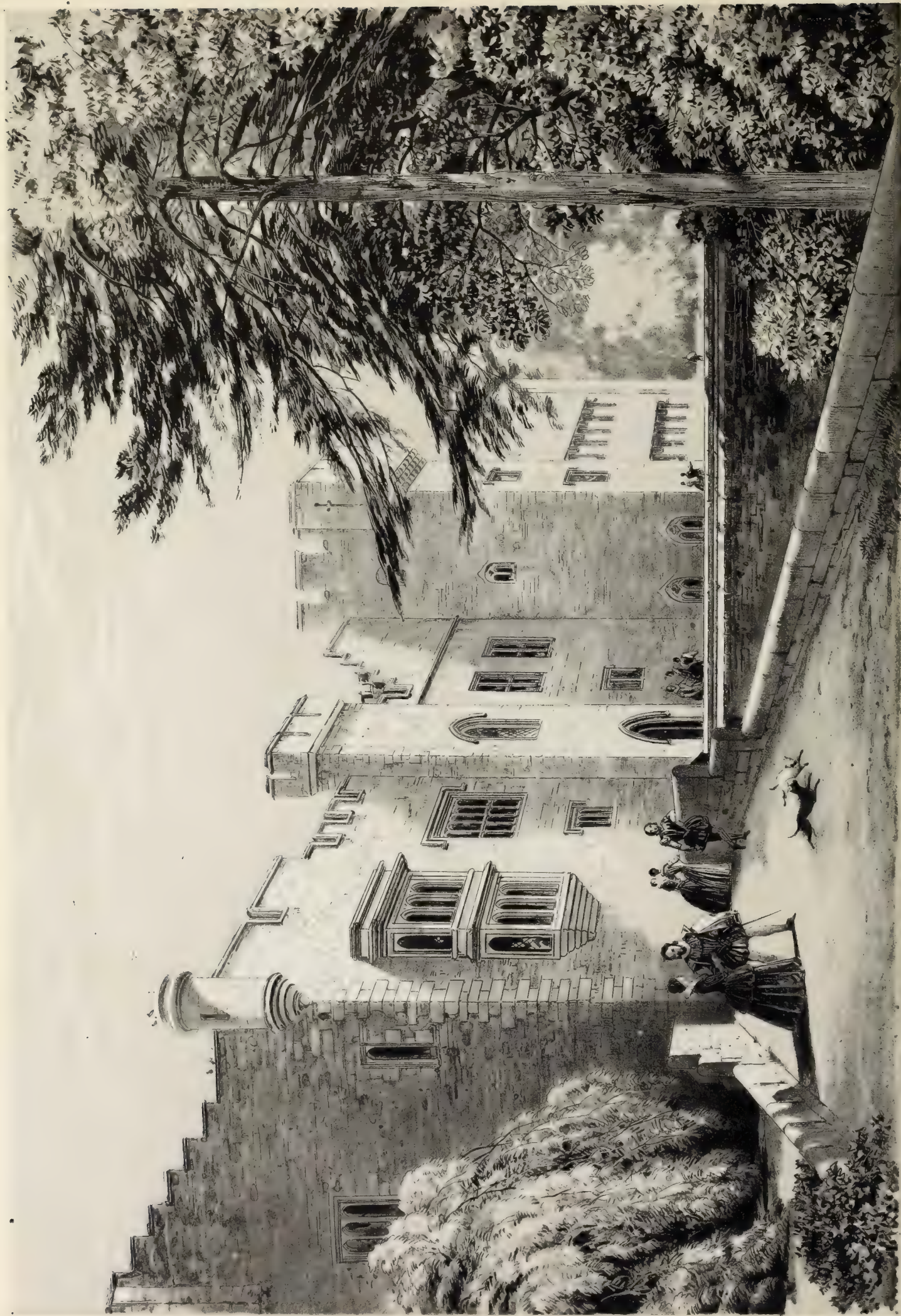
The present structure is on the original site, the southern and eastern sides having been adapted as offices, and the western front was rebuilt by Robert Burgoyne, and has been subjected to alterations of a later date, as will be seen in our view. The mansion was purchased from the Burgoyne family, in 1713, by the famous Sir Christopher Wren. It is, however, doubtful whether he resided here, as he was at that period actively employed in his official capacity. His son, Christopher Wren, died in 1747. He was buried here, and most probably on this spot he compiled with so much care and diligence the papers of the "Parentalia," afterwards published under this title in 1750 by his son Stephen.

The mansion, as will be perceived, has a picturesque appearance, and some of the old wainscotting remains in the principal rooms, with some good carving round the chimney-



pieces. The Chapel seems to have been formed from part of the cloisters: it is on the north side of the house, and contains some monuments of the Wren family and some good stained glass. It is at present in the possession of Mrs. Wren, a lady who derives her position as well as her property from marriage with the latest male descendant of the great architect. She resolutely closes the doors, not only of the mansion but of the adjacent chapel, against the entrance of all applicants for admission to examine either; and her discourtesy is consequently a proverb in the neighbourhood. We may add to this imperfect description an expression of satisfaction at the probable reversion of the estate into the hands of Chandos Wren Hoskyns, Esq., a gentleman whose acquirements are such as to render him a worthy successor of the great man whose

name has imparted interest to this mansion.



By F.W. Hulse

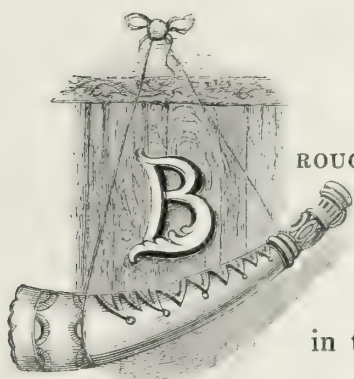
Engraved by J. H. P. & J. H. P. & J. H. P.

Drawn in Litho

BROUGHAM HALL, WESTMORELAND

BROUGHAM HALL,

WESTMORLAND.



BROUGHAM HALL—the seat of Henry, Lord Brougham and Vaux—is situated about a mile south of Penrith, on the high-road from Lancaster to Carlisle. It is a structure of mixed character—half castle and half mansion—of which there are many examples in the northern districts of the Kingdom. Its origin dates from a remote period; and it has, no doubt, largely participated in the perils that arose from close proximity to “the Border.” The remains of a castle still more ancient than the greater part of the building, and, apparently, of far greater strength, stand at a short distance from the Hall, in the midst of “pleasant scenery”—fruitful fields and a gentle and generous river, the river Eamont. The earliest mention we find of Brougham occurs in the “Itinerary” of Antoninus, and in the “Notitiæ,” from which we gather that it was a Roman station of considerable importance. The remains of the camp may still be traced near the present house, and a field close by appears to have been the burial-place (as usual, without the walls), many tombs and altars having been, from time to time, discovered there.

“Although,” according to Camden, “time hath consumed its buildings and its splendour, the name remains almost entire, for at this day we call it Brougham.” And this so clearly resembles the Roman *Brovocom* or *Brocovum* (for it is spelt both ways) that the etymology may be considered settled, although for many centuries both the place and the family were called *Burgham*—a name considered by Horsley (in his “*Roman Antiquities of Britain*”) as of Saxon derivation, compounded of *Burgh*, castle, and *Ham*, town. Stukeley in his “*Itinerary*,” (1725) says,—“The trace of the Roman city is very easily discovered, where the ditch went between the Roman road and the river. I saw many fragments of altars and inscriptions at the Hall near the bridge, all exposed in the court-yard to weather and injuries of every sort.”

In the earliest records belonging to the family, or to be found in the Tower of London, the place is spelt *Broham* and *Bruham*; and this, singularly enough, while it differs from

the spelling of the Roman word (which, as Camden says, was in his time changed into Brougham), yet in sound it is absolutely identical with the pronunciation, which has probably always been, and certainly is at the present day, given to the name. We are enabled from original documents preserved in the Charter-room at Brougham, in the Tower, State-paper Office, Rolls Chapel, and Chapter-house, and from other authentic sources, to trace with accuracy the descent of Brougham in a family of the same name, who have been settled there from times long antecedent to the Norman conquest. An ancient pedigree preserved in a copy of Cranmer's great Bible (1540), now at Brougham, states Walter de Broham to have held Brougham in the time of Edward the Confessor; he was succeeded by Wilfred; and he by Udard, who was appointed keeper of Appleby Castle on the degradation of the previous governor, in consequence of his participation in the death of Thomas à Beckett. This border-fortress was held by Udard until 1175, in which year he was defeated and the castle taken by William, king of Scotland. Soon after this we find him taking part against Henry II. for which he was fined eighty marks, "because he was with the king's enemies." Udard was succeeded by Gilbert, who, in the year 1200, "made fine with the king" that he might not go with him to Normandy. This Gilbert, to get rid of the burden of Drengage, gave up to King John no less than one half of the town of Brougham, together with the mill, the advowson of the church of Brougham, a great part of the forest of Whinfell, and the tower which formed the original building of Brougham Castle. The name was at this period changed from Broham to Burgham. From Gilbert, after Henry and Thomas, we come to Daniel, who commanded the king's forces against Roger Mortimer in Kent. In 1378, Sir John Burgham was Lord of Brougham, and settled the boundary of the Lordship with Sir Roger Clifford; the record of which, after noting the particulars of the agreement, thus ends:—"And so thys ambulacyon was veiwyd and merkett in the secund yeare of King Richard the Secund, by the assentt and consentt of Sr. Rogere Clifforth, knight, and Sr John Burgham, in thayre time." In 1383, Sir John Burgham was member for Cumberland. He was succeeded by his son John, who represented Carlisle. His son, Thomas, was one of the king's judges in 1433, as appears by a record of assize taken at Penrith in the 12th Henry VII. John, the son of the above Thomas, was member for Cumberland, and was succeeded in the fourth generation by Thomas, who in 1553 married Jane, heiress of John Vaux of Cattulun and Tryermagne. The next possessor of the name was Henry, who signalised himself in the family records by alienating part of the ancient estate; which, however, was repurchased in 1726 by John Brougham, the then representative of the family.

Henry was succeeded by his son Thomas, whose name we now find changed from Burgham into Browgham, according to the spelling of the place in the deed of 1567; he died in 1607, and was buried in the chancel at Brugham: his widow, Agnes, having Brugham assigned to her for her life, by a deed dated 29th March, 1608. The heir-male of Thomas was Henry Browgham, of Scales Hall in Cumberland, who married a Wharton.

BROUGHAM HALL.

His son, Thomas, married a Fleming; and in the deeds of that time his name is spelt Browham. His son, Henry, married the daughter of Lamplugh of Lamplugh, ultimately heir-general of that ancient family (and whose descendant, Peter Lamplugh Brougham, enjoyed their estates). From him descended John Brougham, of Brougham in Westmorland, and Scales Hall in Cumberland, who, dying without issue, was succeeded by his nephew, Henry Richmond Brougham, owner also of Highhead Castle, derived from his mother, the heiress of the Richmonds, and dying in 1749 was succeeded by Henry Brougham, the grandfather of Henry, Lord Brougham and Vaux, the present owner of Brougham, Scales Hall, and Highhead Castle; a nobleman to whose genius the world owes much, and by whose active industry, science and literature have been so extensively served, and so largely promoted, for nearly half a century.

The castle-mansion is irregularly built, and with the court-yards and outer offices covers a vast extent of ground. The garden-court comprises on two of its sides nearly the whole of the buildings occupied by the family. At the lower end of this court is a massive arched entrance-gateway, which, together with the surrounding buildings, is very old and picturesque, clothed with a garb of most luxuriant ivy: of this we append an engraving.



In our lithotint print is shewn the western side of the Hall, considered to be the most ancient part of the structure. It is singularly solid in construction, the works being several yards in thickness. The large tower in the per-

spective contains the apartment formerly the Armoury. The terrace commands an extensive view of scenes rich in historic interest, and of great natural beauty; comprising in the distance the whole of the mountains of the Lake district, which rear their airy summits, chain upon chain, peak above peak, in almost countless numbers. Nearer, the eye ranges over thick woods, chequered here and there with grey rocks and quiet holms; while nearer, unseen, but plainly heard, the Lowther brawls over its rocky bed and through the wide arches of Lowther Bridge—a famous and most picturesque structure. Higher up the river, the Lancaster and Carlisle Railway passes over an immense viaduct, of which the

BROUGHAM HALL.

three or four most central arches are distinctly visible from the Hall. Nothing can exceed the beauty of this scene on a clear sunny afternoon, when the dull red bridge is in shade; the light touched clearly but delicately along the parapet and down the inner sides of the shafted piers: the whole framed, as it were, in ponderous masses of richly coloured foliage, subdued and harmonised by ever-recurring passages of most delicious shade.

The interior contains many apartments of high interest: several of them having been renovated in the best possible taste, and in perfect harmony with the edifice. Our space



will not permit us to describe them in detail. The Great Hall (of which we append an engraving) is a double cube forty feet by twenty, and twenty high; the roof supported by arches, with open spandrels, made of walnut-wood. The ceiling has been lately restored, having (at least the greater part of it) fallen to pieces through age and decay. The fireplace also has been restored. The windows (six in number) are filled with very

fine stained glass, chiefly of the end of the 15th and beginning of the 16th century; the colours are singularly rich: it appears to be of German manufacture, and closely resembles the old glass at Nuremberg. There is a good deal of curious armour here; especially a very old and very perfect suit of Edward IV. or Richard III.'s time. The Armoury was a room about sixteen feet square at the top of the highest tower, with a fine oak roof, but is now used as a bed-room. All its contents were recently moved into the Hall, where, although seen to greater advantage, they have no longer the picturesque effect they must have had in their original situation.

In the Hall is a very old iron chest, with a lock in the lid which shoots twelve bolts by one key, that turns in the centre of the lid. This was probably used in ancient times to keep the vessels belonging to the chapel. The most curious relic in the Hall is an ivory horn (introduced as the initial letter), of very early workmanship, and used (as is believed) in the service of Cornage—an ancient border service, by which certain of the lands of Brougham are held. In former times this service consisted in blowing a horn from the top of the high tower, to give notice of the approach of an enemy (most usually the Scotch), so that the neighbouring barons might be prepared to resist

the threatened attack; or the nearest beacon (which is on the top of Penrith Fell, and still in existence) might be lighted up to alarm the country. This service in later times was changed into a *Corn* rent, and hence it has been erroneously supposed that it was called Cornage: the original service, however, was that of blowing the horn. From its workmanship and ornaments this horn is evidently of Saxon times, and was probably used before the introduction of the cornage tenure as a warder's horn. Over the chimney-piece in the old drawing-room are the arms of Edward VI. This room and many others in the house are rich in tapestry and old stamped leather.

“ At the mansion of Browham stands a chapel of very ancient erection. In the year 1377, ‘ Johannes de Burgham’ is said to have had ‘ Capellam apud Browham, Sancto Wilfrido sacrum, ab antiquis temporibus fundatam,’ and that a Chaplain attended divine offices at it. Through process of time it becoming ruinous and neglected, it was lately repaired and beautify’d by the piety of Anne, Countess of Pembroke, A.D. 1659.”* In this chapel there was formerly a holy well, dedicated to St. Wilfred, which rose through the ancient font by a hole bored through



the shaft (in which also was the waste-pipe) into the bowl. The hill near the chapel was cut through about fifty years ago, for the purpose of lowering the road, and from that time the spring which supplied the well was cut off, so that the water now only rises to the height of the chapel-floor: the loss of this singular remnant of antiquity is much to be lamented. There still remains the shrine, or a considerable portion of it, now fixed at the west end of the chapel, noticed by Leland in his “ Itinerary,” and to which he says there was a great pilgrimage. The shrine at the east end consists of three compartments, of very remarkable carving, said to be by Albert Durer, but apparently, from the architecture of the canopy work, of an earlier date. It is said to have come from the church of St. Cunegonde at Cologne. The windows at the east end are early Anglo-Norman, and are filled with the earliest stained glass known in England. Two appear to have been repaired, and the broken parts replaced with glass of a more modern date. At one side of the altar, in the north wall, is the ancient “ ambrie,” or small cupboard cut in the solid wall, in which were kept the vessels; some

* Extract from a MSS. written about 1690, by Dr. Markhouse, a prebendary of Carlisle, upon the “Deanery of

Westmorland,” and containing much curious information upon ecclesiastical matters in that county.

of these are still preserved, and are of great curiosity—the pix, now very rarely to be met with; the remonstrance, a small oblong box, either used as a reliquary, or, more probably, to contain the cruet or phial of sacred oil. These are gilt and finely enamelled, and are in a state of good preservation. The chalice and paten (silver gilt) are of great antiquity, and are also well preserved. The door of the ambrie is of black oak, curiously carved; on the back is fixed a very singular gilt and enamelled crucifixion, with a very remarkable representation of a glory above the head of our Saviour: this cross is of the very earliest age, probably of the sixth or eighth century. The sedilia, of black oak, still stands upon the raised part of the floor, on the south side of the altar; and the old drain, or piscina, is still to be seen. The oak carving, especially some of the stall ends, and the screen, are very fine, but have been extensively repaired. Some of the oak and stained glass, which appear formerly to have belonged to the chapel, are now in the great dining-hall; but what is left, still shews a richness and abundance of carving rarely to be met with in so small a space. Service is performed here whenever the family are resident, and generally by the Rector, after his duty at the parish church is over.

The situation of the parish church is remarkable. It is placed on the borders of a meadow, close to the river Eamont, at a point where there is a ford, in a direct line from the Roman way to Carlisle, and nearer than by Brovoniacum. It is above two miles from the nearest village, called Woodside, and still further from the place where the town of Brougham formerly stood: there is no trace of any habitations having ever existed near it.

Stukeley, who visited this part of Westmorland about 1724, and wrote his account of it in 1725, after describing the British circus or camp on the banks of the Lowther, called King Arthur's Round Table, directly opposite to Brougham, says,—“This is the most delightful place that can be imagined for recreation; the rapid river Louthier runs all along the side of it: the Eamont joins it a little way off in view. Beyond is a charming view of a vast wood, and of Brougham; beyond that the ancient Roman city, and the Roman road going along under the high hill, whereon is the beacon.”—Vol. II. p. 43.

After describing various British remains which abound in this neighbourhood, he proceeds:—“In the pasture on the eastern bank of the Louthier, in the way to Clifton, are several cairns, or carrachs as the Scotch call them, made of dry stones heaped together; also many other monuments of stones, 3, 4, 5, set upright together. They are generally by the country-people said to be done by Michael Scott—a noted conjuror in their opinion, who was a monk of Holme Abbey, in Cumberland. They have a notion, too, that one Turquin, a giant, lived at Brougham, and that Sir Lancelot du Lake lived at Mayborough and slew him.”—P. 45. Stukeley accompanies his description by a view of Brougham, as seen rising from the midst of fine old trees (most of which are now cut down), with King Arthur's Round Table in the foreground.



A View of the Palace of the King of the Netherlands, at Brussels.

W. H. WELLS, DEL.

SIZERGH HALL,

WESTMORLAND.

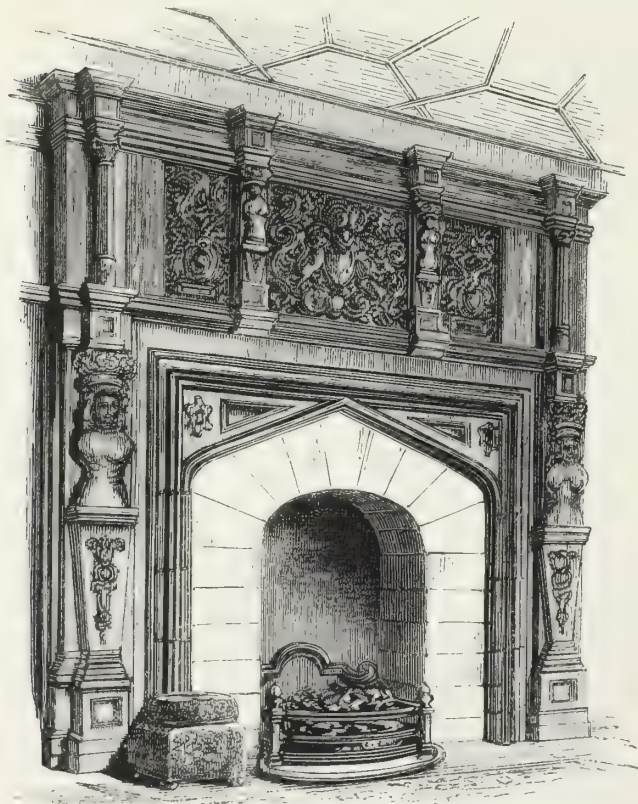


SIZERGH HALL, with its venerable towers, presents to the traveller journeying from Lancaster to Kendal an appearance peculiarly impressive. After passing Levens Hall, famous for its antique gardens and other vestiges of the olden time, two miles bring us to Sizergh, which a sudden turn presents to view, standing about half a mile from the main road, on a fine natural terrace of considerable elevation above the general level of the surrounding country. Fine time-honoured trees are thickly spread around; among them are some noble elms, whose stateliness is, however, rapidly giving way before the inroads of age. The park is small, and not particularly well ordered; it has also the appearance of being much diminished in size, the main turnpike-road having, in all probability, been cut through it, as in the case of Levens, where the house is on one side of the road and the park on the other.

The palmy state of this place belongs to other days; nevertheless much is left to shew what it has been, with the added interest of increasing years and antiquity to throw its halo of mystery around the scene. The hall front faces the east: the lithotint view will shew that it is singularly irregular and picturesque in its general outline, the whole being a collection of parts belonging to various eras; exhibiting here and there incongruities of style, particularly in the ugly modern windows, which, about eighty years ago, were introduced to supplant those that were mullioned. These abominations, we were informed, are shortly to be removed, and their places supplied by windows in keeping with the structure. By far the oldest parts of the building are the two southern towers, of the erection of which, it is said, no record remains; these towers are embattled, and are of amazing strength, the walls and the floors that divide the several stories being of great thickness and solidity, displaying a lavish use of materials in their construction: the beams are particularly remarkable in this respect.

SIZERGH HALL.

The smaller tower rises considerably above the other: in the upper part there is a guard-chamber, capable of containing a dozen men—a necessary precaution in feudal times to prevent sudden attacks. Behind, is a large square courtyard, one hundred and eighty feet from side to side, and enclosed on three sides by the back buildings of the mansion. These large yards were a necessary part of the old Border strongholds; they were generally large, as in this case, fortified by strong walls, and were used to protect the cattle, which were regularly secured therein at night, and during the frequent inroads of the turbulent and ever-watchful enemy, whose visits were not by any means either few or far between. In front a double flight of steps leads from the garden-terrace to a second terrace, leading direct into the Hall, a large room fifty feet in length, hung with rich tapestry and some good family pictures, many of the latter being of considerable artistic merit, as well as of historical interest. Among these the most “noticeable” are—Sir Robert Strickland, a zealous adherent of the Royalist party in the civil wars of the time of Charles I.; Sir Thomas Strickland, knight-banneret, and one of the privy council to James II.; and of his third son, Roger Strickland; Thomas Strickland, bishop of Namur, and ambassador to England from the Emperor Charles VI., by Rigaut. There is also a good portrait of Mary Queen of Scots, said to be by More. The drawing-room contains portraits of James II. and his queen, and one of Charles II., a royal gift from James himself to the family.



In the Great Tower are two rooms of much beauty and importance; one is the drawing-room, the other is called the Queen's Chamber. Both these rooms are profusely decorated with rich carving, particularly in the chimneypieces. Of that in the drawing-room we procured a sketch. It is exceedingly rich and quaint, the centre compartment being occupied by a well-executed carving of the arms of the Stricklands. The fireplace is, as the reader will perceive, of recent date, and quite out of harmony with the more ancient part above. There is scarcely a room of any importance in the Hall that is not decorated with a rich chimneypiece and other carvings, all of great

merit, and some of them of rare beauty and originality. These carvings are of the time of Elizabeth, in whose reign Walter Strickland, Esq., the then owner, refitted the greater

SIZERGH HALL.

part of the rooms. They are all exceedingly interesting. The Inlaid Chamber—a bedroom in the great tower—is, perhaps, the most curious of all; it is panelled with rich dark oak, inlaid with holly in curious arabesque devices. The bed is of the olden time, exceedingly massive, and magnificently furnished, the pillars being quaintly carved and very elaborate, supporting a canopy covered with rich draperies. There is not much old movable furniture, but some chairs attracted our attention; on the back of one was carved the date 1571. In one angle of the tower we were shewn a deep dark hole, constructed in the wall, with which tradition has connected some strange stories of secret violence committed in times when might was right; of which, however, there is no more direct evidence than rumour and the suspicious look of the place. No ancient Baronial Hall could be complete without its ample kitchen, and accordingly we find Sizergh in this respect well supplied. The important adjunct to hospitality is of large dimensions, with an enormous fireplace, in which, no doubt, was once placed an old-fashioned and most capacious cooking apparatus: all this has given way to the modern range, which had a look so undeniably recent and *patent* as to preclude all particular examination from us. The kitchen is low, and approached from the corridor by a broad flight of stairs.

Sizergh Hall has been for many centuries the property and place of residence of the Strickland family. At what time they first came here is not exactly known; they were originally from Great Strickland, in the parish of Moreland. “The son and heir of Walter de Stirkland was a hostage, in 1215, for the good behaviour of Roger Fitz-Reinford.” The erection of the great tower is attributed to Sir Walter de Stirkland, in the reign of Edward III., during which he procured from the king a license “to enclose his Wood and Demesne Lands on this estate, and to make a Park here.” This supposition is supported by the sculptured shield of arms on the north side of the tower, “placed corner-wise, D’Aincourt quartering Strickland: three escallops, the crest a full-topped holly-bush on a close helmet.”* Sir Walter was thrice returned to Parliament, an honour which several of his descendants also enjoyed. This was in the time of Edward III., when the name was spelt Sirezergh. The family took part in the Border Wars; and it is said that in the time of Henry VI. they mustered “bowmen, horsyd and harnesssed, lxi; bylmen, horsyd and harnesssed, lxxiii; bowmen, without hors harnessse, lxxi; bylmen, without hors harnessse, lxxvi; totalis numerus, cclxxxx.” The Sir Thomas Strickland, whose portrait is mentioned above, went into France with the king, where he died, and was buried in the church of the English nuns at “Roan” in Normandy. “His third son, Roger Strickland, was page to the Prince of Condé, when he went from France to

* “Sir William Stirkland in the reign of King John or Henry III. married Elizabeth, only daughter and heiress of Ralph D’Aincourt and his wife Helen.”

“This piece of sculpture is one of the earliest instances of the quartering of arms, and is a curious example of the

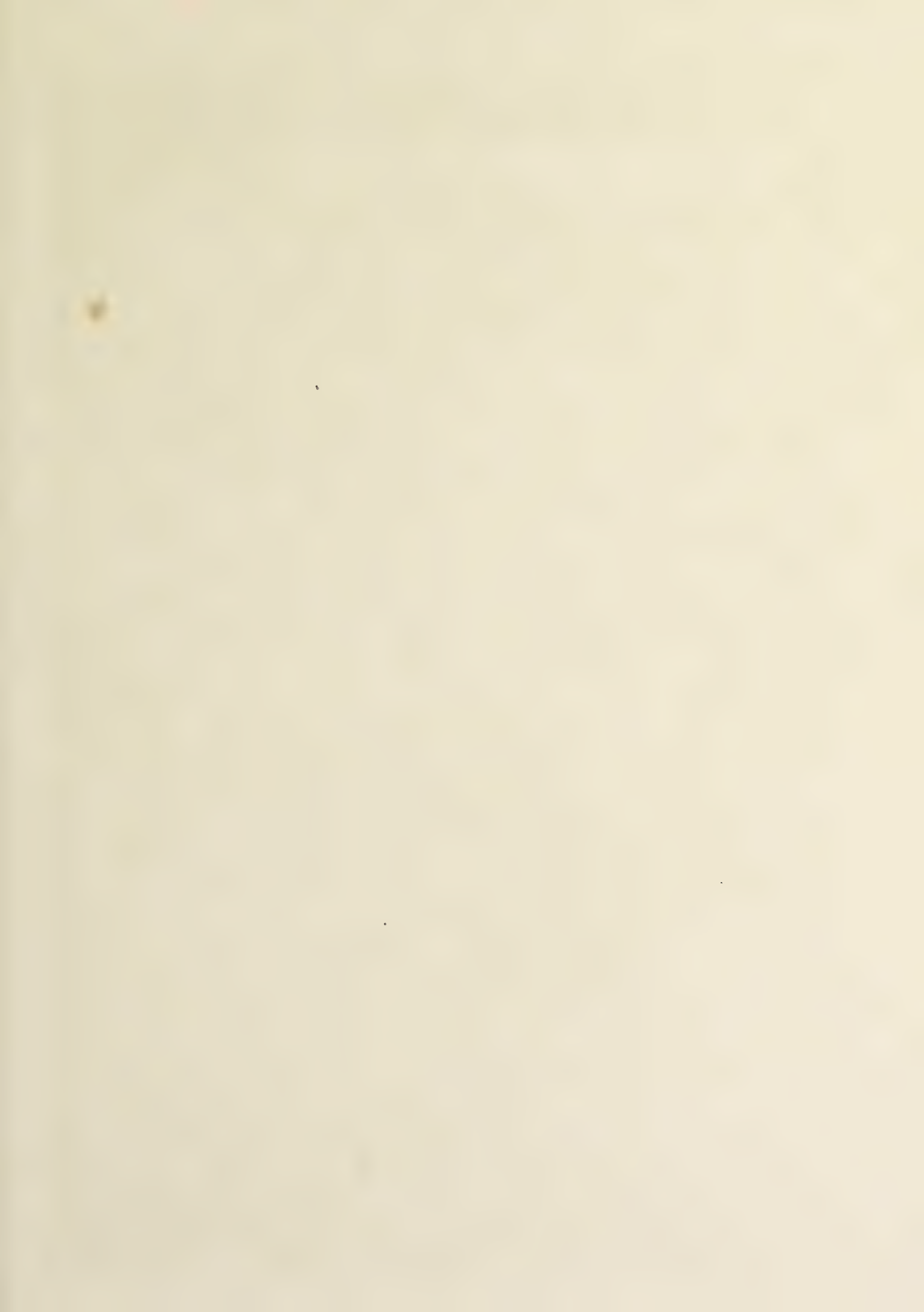
preference given to the heiress with whom the family had become allied, the arms of D’Aincourt being placed first—a circumstance which often occurred at that early period of heraldic art. The quartered coat was not in use before the time of Edward III.”

SIZERGH HALL.

be elected king of Poland." The fourth son was the already mentioned Bishop of Namur. In Kendal church, "Strickland's Aisle" contains tombs of members of this family; "one of them is remarkable for the figure of Walter Strickland, a fat lad in a loose gown, with a most fulsome epitaph, dated in 1656."

There is a tradition that Sizergh was once the property of the Crown; and this supposition seems in some degree supported by the fact of the royal arms being placed among the decorations of one of the chambers, and placed there it is said by Catharine Parr: but for this there is no sufficient authority.

For some years Sizergh has been the residence of D. Crewdson, Esq., in whom the old Hall has had a worthy and careful keeper, shewing its various matters of interest with a courtesy and kindness not too common among custodians of English antiquities. There is a moat in front of the house. This place was visited by the poet Gray when on his tour of the Lakes, in 1769, and its fine situation and antique appearance seem to have had a powerful impression on his mind—proved by his letters to Dr. Wharton. From the Hall two avenues diverge to the highway, one towards Kendal, and the other southward, in the direction of Levens, Milnthorpe, and Lancaster. The gardens are on the southern end of the terrace, and contain, in addition to the usual modern flowering plants, some fine old trees, clipt into the fantastic forms of other times, and also an old summer-house, fast falling to decay. Altogether the old place is a deeply interesting relic of times now happily gone by. The feudal tower—the varied and somewhat rude magnificence of the time of Elizabeth and James—the spoliating barbarism of the eighteenth century—all mingle here in curious contrast; carrying the mind rapidly through a long series of years, and exhibiting, as if in mockery, memorials of men, whose works remain, but whose hands—many of them, at least—had mingled with the dust before the arrival of periods of which even the antiquary speaks as "the past."



THE DUKE'S HOUSE,

WILTSHIRE.



THE Duke's House, at Bradford, in Wiltshire, is so called from the Duke of Kingston, to whom it formerly belonged. It subsequently descended to Earl Manvers. It is now a dilapidated farm-house; but even in its present condition of neglect, approaching ruin, it exhibits interesting indications of its early architectural character. In its pristine state, when the whole

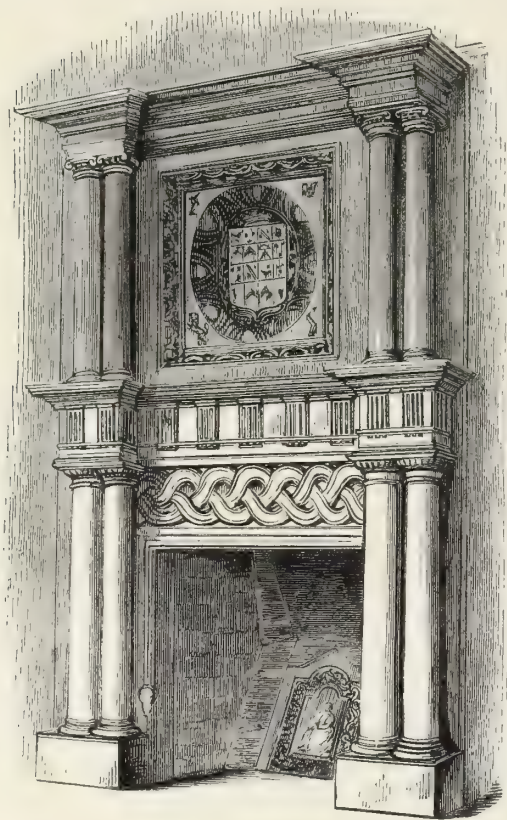
of its ornaments were perfect, it must have presented an appearance peculiarly imposing and grand; for it is seated on the side of a steep hill, with a lofty terrace in front, approached by a flight of steps, adorned with balustrades and vases: there were other terraces, walled gardens also, and orchards in the rear and on either side of the house, which is built of the fine white stone of the district.

The principal front—to the south—exhibited in the annexed view, is divided into two stories, with attics in the gables. The entire front is, as it were, one window: the three projecting bays are crowned with boldly sculptured open balustrades. The effect is remarkably striking and picturesque. The windows have all the mullions and transomes of stone like the rest of the building. The centre bay, on the ground-floor, serves as a porch, and has a fine large sculptured doorway, the upper part of which is seen in the print.

At the time John Aubrey visited Bradford, in 1686, he described this house as inhabited by John Hall, a wealthy clothier of the town, connected by marriage with the family of Sir John Thynne, of Longleat. Mr. J. Britton supposes that Bradford House was built by the architect who erected the grand mansion of Longleat, the foundation of which was laid in 1567; but the style of the building is that of a much later period; it was probably built by the Duke of Kingston. A shield of arms, with what appears to be a ducal coronet above it, is over the fireplace in the entrance-hall, and the same shield is repeated in the other apartments. This shield, no doubt, belongs to the nobleman who erected the mansion.

THE DUKE'S HOUSE.

The palace at Longleat is a structure in style almost pure Italian, and the architect is well known to be John of Padua, a very celebrated man. It is the fashion with the antiquaries in Wilts, so proud they are of the name, to ascribe to him every building and every separate fragment of Elizabethan architecture in the county; but the Duke's House is not by him: it is pure English architecture, of the latest and most polished period of the style of James I. Aubrey's description of the house is curious; he calls it "the best house for the quality of a gentleman in Wiltshire." The house has two wings; two, if not three, elevations or ascents to it, adorned with terraces, having either rails or stone balustrades.



The interior contains numerous fragments of the old building: the entrance-hall has a noble stone fireplace in two stories; one of the upper rooms had, till within the last few years, a very handsome oak and stone fireplace, elaborately carved. Some of the rooms contain oak panelling; and there are a few ornamented ceilings, in which are pomegranates, the fleur-de-lis, English rose, &c. The desertion of the house appears to have been caused by the increase of the town, which rendered it anything but a rural retreat.

Bradford is situated on the banks of the Avon, near the middle of the western boundary of Wiltshire, on the borders of Somersetshire, within a cove formed by the surrounding small hills, which screen the town from the cold northern winds. The Avon here is generally called the Lower Avon, and is considerably increased by the waters of the Were from Trowbridge. The name is supposed to be derived from the Saxon word Bradenford, signifying the broad ford. Over this ford there is now a handsome stone bridge. The Duke's House is close to the town, which contains more than 10,000 inhabitants, of whom the greater part are employed in the cloth-manufactories. The church is a large and ancient building, in the chancel of which is an antique altar-piece, coarsely ornamented with a painting that was intended to represent the Last Supper. In the church are two windows of painted glass, said to exhibit the actions of Christ and His Apostles. These windows were a present from John Ferret, Esq., of London, a native of Bradford, who died in 1770. Near the church is a charity-school, for the education of sixty-five children, which was opened in January 1712. There is an almshouse at the west end of the town, founded by John Hall, Esq., the last of a family which had resided at Bradford ever since the reign of Edward I.



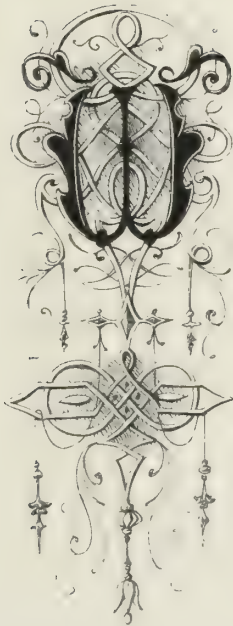
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WESTWOOD, WORCESTERSHIRE

In Litho by F. W. Hines

WESTWOOD HOUSE,

WORCESTERSHIRE.



WITHIN two miles of the ancient town of Droitwich, whose salt-springs have been famous since the time of the Romans, stands Westwood House, in the centre of an extensive park, well wooded, and consisting of about two hundred acres. To the east of the house is a lake extending over sixty acres, but which was originally intended to cover one hundred acres of ground. The principal front of the house commands a view of this lake; and being situated in the centre of the park, commanding on all sides the vistas produced by the fine old trees, whose radiating avenues surround it, it is as happily placed as any mansion in the kingdom. Nash, in his "History of Worcestershire," thus describes it:—"Westwood House consists of a square building, from each corner of which projects a wing in the form of a parallelogram, and turretted in the style of the Château de Madrid near Paris, or Holland House. It is situated on a rising ground, and encircled with about two hundred acres of oak timber. The richness of the wood combining with the stateliness of the edifice forms a picture of ancient magnificence, unequalled by any thing in this county." The house is of brick, with stone quoins and parapets, and bears a striking resemblance to an old Norman château. Our plate exhibits the peculiarities of its design as seen in the principal front. The body of the house is a solid square of three stories in height, the saloon occupying the first floor, and being lighted by large bay-windows. Wings project in a line from the centre of each corner of the house, and communicate by doors with each floor of the central building. Opposite each wing, at some distance from them, are erected small square towers, which were originally connected with the main building by walls, which have now been removed,

WESTWOOD HOUSE.

and the small garden surrounding the house entirely thrown open. This garden is encircled



by an open railing, and immediately in front of the house, and still further in advance, is the entrance-gate. Our cut exhibits the construction of the central pile as it appears from the garden, with the principal front and one side, taking in a view of three of the wings. The offices and stabling are at some short distance in the rear of this,

and where the kitchen-garden now stands originally stood an ancient nunnery, of which no remains exist; but Nash tells us that, in digging, they sometimes find stone coffins and foundations of buildings.

Eustachia de Say and her son Osbert Fitzhugh, having given the church here to the abbey of Font-Evraud in Normandy, an abbey closely connected with our Norman kings, and where several lie buried, and having, during the reign of Henry II., granted them various lands, Osbert is styled the founder of the church of St. Mary at Westwood, in the ancient deeds. Shortly afterwards was erected a small priory, dedicated to the Blessed Virgin, for six nuns of the Benedictine order, which, when once established, shared the usual favours bestowed on such foundations during the middle ages; it ultimately numbered seventeen or eighteen inmates. The grants of property, as recited by Nash, do not appear to have been of such great value as ever to have given great riches or importance to the priory, but they were of a kind to ensure a certain amount of comfort and worldly prosperity to the nuns who inhabited it; and some of the grants are curious, inasmuch as they shew the kindliness of feeling with which they were regarded, and the simple usefulness of many donations; all indicative of a period when the necessities of life were more dependent on the interchange of individual courtesies than they are at present. Thus, "Jocelyn Fitz Richard, of Wich (Droitwich), gave them free passage for corn and hay over the bridge of Brerhulle, as far as his meadow extended, from hay-time to Michaelmas, and for wood from hay-time to All Saints." Others made them various grants for things in return, which they wanted, and which, being of considerably less value, became a profitable quit-rent. Thus "Stephen de Elmbrug gave land in Ruinestreet, Droitwich, for one pound of cummin or pepper yearly, at Michaelmas; which was confirmed at his death by his son Inard." Ralph Hacket, "a dole of salt, with a salt-pit and wood-place, for three shillings and a mit of salt; Ralph Huson

confirmed this, and gave an acre in Broadmead, with seven butts adjoining, for a mark of silver (13s. 4d.); also six sellions of land without Guerston Ditch, belonging to their church of St. Nicholas, at Wich. Osbert Fitz Osbert Bende, of Wich, gave lands in Wich, which he held in fee of Derhurst, with two helfings (four pounds) and a half of salt at Northernmost Wich, for a pair of white gloves yearly to his heirs, and fourpence halfpenny and six baskets of salt." Other lands were also held by the same grant of salt from Droitwich, and remittances of rent by the same means. The change in the value of money is strikingly visible in some grants; thus, "William Fitz Aldred Fikemore gave 4d. yearly rent," and "Adam Fitz Adam Luveton, of Wich, gave 12d. yearly rent;" sums which now appear almost ludicrous.

Of the various prioresses of this retired and remote establishment, but few notices or even names occur. The only noted one was Isabella, who ruled between 1360 and 1370, and died under excommunication, for having joined with the antipope Clement VII. The last prioress, Joice Acton, received at the dissolution, in 1553, an annual pension of 10*l*. At this period the revenues were valued at 78*l*. 8*s*. in the whole, and 175*l*. 18*s*. 11*d*. clear, which is Dugdale's valuation.

After the dissolution of religious houses, Westwood with its demesne lands was granted, in the thirteenth year of Henry VIII., to Sir John Pakington, knight, in whose descendants it still continues. The Pakingtons resided first in their mansion at Hampton Lovet; when that was much damaged in the civil wars, they enlarged the house at Westwood, which had been built in the reign of Queen Elizabeth, as a lodge or banquetting-house, and made it the place of their abode.

One of the most interesting features of the place is the gate-house immediately in front of the mansion; it consists of a double lodge of red brick, with ornamental gables and pinnacles; the gate in the centre is ornamented with the heraldic bearings of the family, the mullet or star of five points, and garb or wheatsheaf; their arms being,—“party per chevron, sable and argent, in chief three mullets, or, in base as many garbs, gules.” These bearings are again sculptured on the parapets, the wheatsheafs doing duty as pilasters, and the mullets serving in place of balusters. The timber work over the gate, with its high pointed roof and pinnacle, is exceedingly



WESTWOOD HOUSE.

picturesque and striking; and is all the more interesting from the rarity of such examples.

Passing through the gate and crossing the small lawn we reach the principal door, to



which a flight of stone steps lead. The stone portico is decorated in the style of the Renaissance, but is more purely Italian in its taste than is usually the case in works of that period. An open balustrade is on each side of the steps. Over the centre arch is a regal figure on an eagle. It was probably erected after the civil wars, when Westwood was enlarged

and improved.

From the hall, which is an oblong room, presenting no particular features of interest, and from which the library, containing many choice and curious volumes, is reached, and which is situated in the wing to the left, the principal apartments are reached by the staircase, a view of which is here given, and which is chiefly remarkable for the Corinthian capitals, supporting globes, which are placed on the banister. The whole of this staircase is of carved oak, in a fine state of preservation, and exhibiting great finish in execution. By this stair we reach the saloon, a noble apartment, with a double bay-window situated immediately over the hall, and having its walls hung with fine old tapestry of the Elizabethan era, filled with symbolical representations of various kinds, and resembling, in style and character, that exhibited in the great hall at Hampton Court. A magnificent fireplace of elaborate detail, decorated with the royal arms, is in the centre. The roof is of plaster, but is not the original one; it is very florid and elaborate, in the style of Louis Quatorze, yet, however good as a specimen of that peculiar taste, it does not harmonise with the rest of the building.



From the windows of this room a noble view of the country is obtained, which is very undulatory and beautiful; the lake, the avenues, and the antique oaks which surround the

WESTWOOD HOUSE.

house, also add to the beauty of the prospect. The effect of the pavilion opposite each wing of the building is here seen to good effect, surrounded as they generally are with trees and flowers. We engrave one of them. The chimney upon its exterior bracket is a peculiar feature in their design.

Among the portraits preserved in the mansion may be noticed particularly a curious one of Sir John Perrott, Knight of the Bath, and Lord Lieutenant of Ireland from 1583 to 1588, who was descended from a very ancient family in Pembrokeshire; his mother was Mary, daughter of James Berkeley, Esq., second son of Lord Berkeley. Sir Robert Naunton, in his "*Fragmenta Regalia*," intimates that he was a natural son of Henry VIII. "If we compare," says he, "his picture, his qualities, gesture, and voice, with those of the king, which memory retains yet amongst us, they will plead strongly that he was a surreptitious child of the blood-royal." His first appearance at court was early in the reign of Edward VI. He was arraigned of high treason at Westminster, April 17, 1592, and received sentence of death; but did not suffer, for he died five months after in the Tower. He left one son, Sir Thomas Perrot, knight, who married Dorothy, sister to the favourite Earl of Essex, by whom he had one or more daughters. Sir Thomas dying early, his widow married Henry Percy, the ninth Earl of Northumberland, and his estate came afterwards by marriage to the Pakingtons.

Sir John Pakynton, knight, son of the first grantee, was sheriff of this county in the reign of Elizabeth, and a favourite with that queen, who first took notice of him in her progress to Worcester; he followed her to court, and was made a Knight of the Bath. On one occasion he betted with three courtiers, for 3000*l.*, to swim against them from Westminster to Greenwich, but the queen, by her especial command, prevented it. His only court favour on record was a monopoly of starch. Fuller says of him, that, "being a fine but no assiduous courtier, he drew the curtain between himself and the light of the queen's favour, and then death overwhelmed the remnant, and utterly deprived him of recovery; and they say of him, that had he brought less to the court than he did, he might have carried away more than he brought, for he had a time of it, but was no good husband of opportunity." He died of gout at the age of seventy-seven, and was buried at Aylesbury, 1625.

Sir John Pakynton, Bart., knight of the shire 15 Charles I., was a confirmed loyalist, and was tried for his life by the Parliament, his estates were sequestered, and he was plundered for his loyalty, but he ultimately compounded with the parliamentary committee for 5000*l.*, and died in 1679. His house was an asylum for all learned men in these troublesome times. Nash says, "Dr. Hammond, Bishops Morley, Fell, Gunning, and others, always met with hospitable entertainment here, during the troubles of the kingdom. In concert with some of these, Dorothy, "the good Lady Pakington" as she was called, is supposed to have written "*The Whole Duty of Man*," one of the most popular of religious volumes. In defence of her supposed authorship, it is said that Lady Pakington's letters

WESTWOOD HOUSE.

and prayers are marked with the easy familiar language of that book ; and it has been asserted that the original MS. in the handwriting of this lady, and interlined with corrections by Bishop Fell, was sometime in possession of her daughter, Mrs. Ayre, of Rampton, who often affirmed it to be the performance of her mother, adding that she was also the authoress of the “Decay of Christian Piety,” another celebrated religious work. But “upon the whole,” adds Nash, “it still remains a doubt, and it is much easier to prove who was not the author than to assert who was.”

At the Revolution, the doors of Westwood were open to some persons who scrupled to take oaths to King William. Dean Hickes wrote here great part of his “*Linguarum Septentrionalium Thesaurus* ;” and the preface to his “*Grammatica Anglo-Saxonica*” is dedicated to Sir John Pakington. In it he gives the following declamatory description of Westwood,—“*Ibi porticus, atria, propylæa, horti, ambulacra clausa et subdialia, recta et sinuosa, omnia studiis commoda ; ibi luci, silvæ, nemora, prata, saltus, planities, pascua, et nihil non, quod animum pene a literis abhorrentem et legendum, audiendumve, et quovismodo discendum componere, et conciliare potest.*”



Engraved by W. W. Waller.

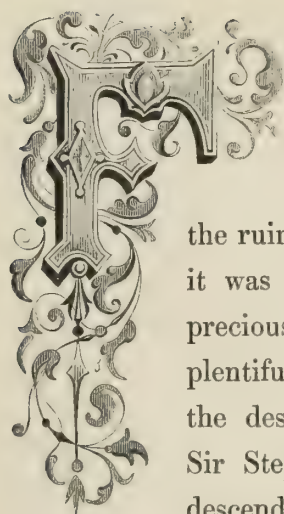
Published by Chapman & Hall, London, June 1st 1846.

FOUNTAINS HALL, YORKSHIRE.

From a Drawing by Wm. H. Ha. Esq.

FOUNTAINS HALL,

YORKSHIRE.



FOUNTAINS HALL is situated about five miles west of Ripon, in the West Riding of Yorkshire, and “within two hundred yards” of the famous Abbey, the name of which it “borrowed,” as well as the stones of which it is built. The hall was, indeed, formed out of the ruins of the time-honoured structure; and Sir Stephen Proctor, by whom it was erected, thought, no doubt, he was dedicating to “right uses” the precious relics he had bought, which supplied him with a “quarry”—plentiful and easy of access. It has since passed through various hands; the descendants of the builder held it but a short while: the daughter of Sir Stephen conveyed it, with the manor, to John Messenger, Esq., whose descendant sold it to William Aislaby, Esq.; recently it was the property of the late Miss Lawrence of Studley-Royal; and now, we believe, belongs to the Earl de Grey. Farther than this, little is known of the mansion or its history; and its interest is derived principally, or solely, from the ruined structure—magnificent and beautiful in decay—which it adjoins, and out of the broken columns of which it was raised.

Fountains Abbey* ranks among the most picturesque and interesting of the monastic ruins of England. It was founded early in the twelfth century for monks of the Cistercian



* “The reason why the name of Fountains was given to this Abbey is a matter of some doubt. It is not an improbable conjecture that the monks might think it conducive to their honour, and that of their house, to give it the appellation of the place where their founder, St. Bernard, drew his first breath—Fountaines in Burgundy. This opinion is also corroborated by the consideration that no remarkable springs break out on this spot which could have given rise to the

appellation. But the learned and ingenious historian of Craven, Whitaker, has given another derivation of the word. Skell, the rivulet that washes its walls, signifies a fountain; and he observes that the first name assigned to this house was the Abbey of Skeldale; but the monks, who always wrote in Latin, translated it ‘De Fontibus;’ and afterwards, when the original name was forgotten, it was translated ‘Fountains.’”

FOUNTAINS HALL.

Order; the locality being then an “uncouth desert,” which supplied no better shelter than “seven yew-trees,” under which the monks made their habitation while their magnificent house was progressing. Yet, long after the stupendous structure was deserted and unroofed, their first dwelling continued in existence; for, so late as the year 1810, six of the seven trees were flourishing above the ground where the builders had congregated, and formed their projects for a great future. In process of time the abbey became richly endowed: such was its repute for sanctity, that princes and nobles “purchased with immense donations” the



right of sepulture within its walls; the most illustrious of the northern families were among its benefactors. “Popes and kings seemed to emulate one another in granting to the monks privileges and immunities;” its possessions “stretched from the foot of Pinnigant to the boundaries of St. Wilfred of Ripon, without interruption.” Fountains-fell still retains the name of its ancient possessors;

“all the high pastures from thence to Kilnsey were ranged by their flocks and herds;” and “their lands in Craven” amounted to sixty-four thousand acres. At the dissolution, its revenues exceeded a thousand pounds per annum; its site, with the estates thereunto belonging, were sold by the sovereign spoiler to Sir Richard Gresham, who resold them to Sir Stephen Proctor (the builder of the Hall out of the Abbey stones); and the Abbey became a ruin—of deep interest to the antiquary, the artist, and the lover of the picturesque.

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